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GEORGE V., by the Grace of God of the United Kingdom of Great Britain and Ireland and of the British Dominions beyond the Seas, King, Defender of the Faith, Emperor of India.
To WINFRED PARMITER, born CARTER, whose present address is unknown, hereinafter named the Defendant.
YOU are hereby required to enter an appearance to this Summons within six weeks from the date of publication thereof, at the Office of the Registrar of the said Court at Johannesburg, to answer JOSEPH PARMITER, hereinafter named the Plaintiff, in an action wherein the Plaintiff claims:—
1. Restitution of Conjugal Rights, failing which Divorce on the ground of malicious desertion.
2. Forfeiture of the benefits of the marriage out of community.
3. Costs of Suit.
Further take notice that in default of your appearance the action will be proceeded with and judgment granted against you without further notice.
WITNESS: THE HONOURABLE SIR JOHANNES WILHELMUS WESSELS, KT., Judge President of the Supreme Court of South Africa; Transvaal Provincial Division, at Johannesburg, this 11th day of April, 1921.
(Sgd.) S. H. HICKMAN,
ACTING ASSISTANT REGISTRAR OF THE COURT.

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WEEKLY REPORT.

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18, Charing Cross-road, at 12 (noon).
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WANTED, good Theatres for season of West-End plays. SECRETARY, A.T.M., 178, Shaftesbury-avenue, W.C. 2.

WANTED, a Theatre or Hall for Production of "Sammy in Society," Including Arthur White.
Must be a big stage.
Address, E. DOTTRIDGE, "Merivale," Clifton-drive, St. Annes-on-Sea.

WANTED Known, Wanted Known. Highly recommended by Henry Baynton.
"THE VENETIANS."
"THE VENETIANS."
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"THE VENETIANS."
A Drama of the Shakespearean class.
By J. R. Ince.
Will be presented by the Henry Baynton Shakespearean Company, for the first time on any stage, at the Royal Court Theatre, Wigan, on Saturday afternoon, May 7, at 2.30.

MESSRS. REDFORD & RUSS (by arrangement with Lew Lake, Esq.) present
"PRETTY PEGGY,"
Musical Comedy, with fine cast, including HERBERT DARNLEY.

WANTED,
May 16, follow Manchester.
May 23.
May 30, South.
Once or twice nightly.
Also few Autumn Dates Vacant.
CHARLES RUSS,
Queen's Park Hippodrome, Manchester.

WANTED, Theatres, once or twice nightly, for
"THE ROTTERS."
Vacant, May 23, June 13, 20, and 27, and Sept. 26.
Apply, ARTHUR GIBBONS, Lowfield Heath, Crawley. Telephone, Crawley 92.

WANTED, North or Midlands, May 16.
"BILLETED."
"BILLETED."
May 16.
Wire, "Silver, Shrieking, Piccy, London." Next, Her Majesty's, Carlisle.

FRANK FORBES-ROBERTSON in
"MICE AND MEN"
and
"THE PASSING OF THE THIRD FLOOR BACK."
Under the sole direction of Nelson King.
WANTED, only vacancies this year, Aug. 1 and 29, Oct. 3, 10, 24, and 31, Feb. 6, onwards.
NELSON KING, this, Repertory T., Plymouth; next, Devonshire Park T., Eastbourne.

The Latest Musical Comedy Revelry, "DEVONSHIRE CREAM."
Lyrics by Jay Hem. Music by Edwin Turner.
Different to all other Musical Comedies.
WANTED, Monday, May 9, 16, onwards. Wire, JACK McKENZIE, Grand, Wellington, Salop.

"THE HOUSE OF PERIL."
From the Queen's Theatre, London.
WANTED, for the above attraction, June 6 and various onwards.
EVELYN DYSART,
15, Garway-road,
Prince's-square, W. 2.

"BUZZ-BUZZ."
The Successful Vaudeville Theatre Musical Production.
WANTED, First-class Theatres or Music Halls.
May 23 and 30 (to follow Whit week, Opera House, Middlesbrough).
W. FOSTER HORSFIELD,
Offices 21 and 22,
26, Charing Cross-road, W.C. 2.
Telephone, Gerrard 7167.

WANTED, for London Production of Successful Farce,
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Also First-class Twice-nightly Pantomime dates. Shares or salary.
W. FOSTER HORSFIELD,
Offices, 21 and 22,
26, Charing Cross-road, W.C. 2.
Telephone, Gerrard 7167.

THEATRES WANTED.

THE KENTUCKY MINSTRELS.
WANTED, Theatres, Halls, Monday Next, May 9, 16, through theatres closing. Splendid Show, beautifully staged and dressed. Mackenzie Theatre, or 13, Elliott-street, Tarriston, Durham.

"SCANDAL."
WANTED,
July 18, 25, Oct. 17, 24, 31, Nov. 7.
ARTHUR HARDY,
89, Pall Mall, S.W. 1.

"THE VERY IDEA."
De Courville's Production with Easter Pickering.
WANTED, Aug. 15, 22, Sept. 5, on.
HALDANE CRICHTON, County Theatre, Shrewsbury.

For other Theatres Wanted see Displayed Wanted Section.

NOTE.—For special "Theatres Wanted" announcements of members of the Association of Touring Managers see page 9.

ARTISTS WANTED.
First Three Lines ..... 1s. 6d.
Per Line After ..... 9d.
Displayed Lines, each ..... 1s.

WANTED, for Special 3 Weeks, Strong Character Juvenile and Juvenile Gents. Full particulars, lowest terms. Interviews by appointment only. CAPELL, 25, Rostrevor-rd., Fulham, S.W. 6.

WANTED, Cinema Artists, all lines, for important British productions; photos. essential. SIDNEY JAY'S AGENCY, 181, Wardour-st., W. 1. 'Phone, Regent 4329.

WANTED, for Repertory Season, Opera House, Wakefield, Young Juvenile Man, boyish appearance. Letters only, MARION FAWCETT, 44, South Moltonstreet, Mayfair.

WANTED, good Juvenile; well experienced in farcical comedy work. FRED KARNO, 27, Shaftesbury-av., W. 1.

WANTED, Gentlemen, all lines, for "THE SILENT WATCH." Whit. week, London Circuit, starting June 6, and autumn tour to follow for the right artists. Lowest terms and references. ARTHUR ROSEBERY, 53, Blandford-road, Bedford Park, London, W. 4.

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Displayed Lines, each ..... 9d.

WANTED Known, MARGARET VERITY, brilliant Soprano, invites offers, pier concerts, &c. 27, Ryebank-road, Seymour-grove, Manchester.

WANTED, by Brilliant Soprano-Pianiste, Engagement, in First-class Hotel. Coms., "VOCALIST," 2, Green End-road, Bedford Park, W. 4.

WANTED, Monday next, on, C.P., Revue or Com., EDDIE CLIFTON, Female Impersonator; terrific success everywhere. Best offers. 35, George-road, Farncombe, Surrey.

WANTED, by Baritone, with excellent voice and ideas, to join smart Lady Vocalist (good voice and accompanist), for entertainment, duet. Write, BRUCE GIBBON, 105, New Oxford-street, W.

WANTED Known, experienced Pianist-Coach, vacant Rehearsals, Auditions, &c. M. D., 16, Princess-road, Finsbury Park, N.

WANTED, by AINSLEY ALLEN, Tenor, C.P., Mus. Com., or Revue. Coms., c/o 1-2, Salmon-street, Sheffield.

WANTED Known, Robust Tenor, Comedy, "Patches," Octette, Innkeeper. Dis. May 7. REYNOLDS, 27, Park-road, Wandsworth, S.W. 18.

MUSIC HALL ARTISTS WANTED
First Three Lines ..... 1s. 6d.
Per Line After ..... 9d.
Displayed Lines, each ..... 1s.

HARRY LEATON'S AGENCY, 420, Sauchiehall-street, Glasgow. 'Phone, Douglas 3142. 'Grams, "Cockney, Glasgow."
WANTED, Revues, Big Vaudeville Combinations, Star Attractions, Artists of every description, for immediate dates, for first-class theatres and variety houses. Particulars first letter. Interviews by appointment only.

PALACE, SUNDERLAND.
WANTED, Sensational Specialities, first-class Juvenile Troupes, Big Comedy Acts, and Novelties of every description, for the following dates:—May 23, 30, onward. Address, with lowest terms, to MANAGER, Palace, Sunderland.

PAVILION THEATRE, LEICESTER.
WANTED, good strong Acts for May 16.
Also First-class Revues and Big Variety Tops for future dates.
Write or wire immediately.
LAWRENCE, Pavilion Theatre, Leicester. 'Phone, 2533 Leicester.

MUSIC HALL ARTISTS' WANTS.
First Three Lines ..... 1s.
Per Line After ..... 6d.
Displayed Lines, each ..... 9d.

WANTED, May 9, 16, Hall or C.P. MADGE GOODALL. West-End Costumes and Lively Turn. This, Boating, Swimming, and Entertaining. 3, Brookhill, Teignmouth, S. Devon.

WANTED, Monday, also May 16, by VERA COOKE, the Immaculate Boy.
Wire, 104, Watling-street, Bridgtown, Cannock, Staffs.

WANTED, Monday Next, LINTON and VINCE, premier Double Concertina Speciality. Wire, LINTON, Hippo., Darlington.

WANTED, May 9, 16 (precede Sheerness), CADENZAS (The Two), Banjo Entertainers. Brilliant, Original. This, Victory Palace, Parkstone.

WANTED Known, CAPT. DEVEREUX'S Merry Little SUPER DOGS, the greatest laughter-makers in the world. The most beautiful group of dogs before the public. Liberty May 9, on. Palace Theatre, Scunthorpe.

THE FLORADORAS.
In their Continental Novel Singing and Dancing Act.
WANTED, Monday, also May 9. Wire, 91, Parkside-road, Bradford.

WANTED Known, KAMAKURA FAMILY, Japanese Conjurers, introducing their celebrated Enchanted Fountains. Vacant from May 30, on. This, Osborne, Manchester. Next, Emp., Langley Moor.

WANTED, May 23 and 30.
6 ESMES 6
6 ESMES 6
6 ESMES 6
Refined Vaudeville Entertainers.
Featuring Vinnie Victor and Elsie Esme.
This, Pav., Chorley.
Next, King's T., Colne.

WANTED Known, The Military Gordons, pipers, drummers, and Highland dancers, are Vacant for Revue or Single Booking, Monday, May 16, 23, 30 and onwards. All coms., best offers, CASINO THEATRE, Glasgow.

CIRCUS ARTISTS WANTED.
First Three Lines ..... 1s. 6d.
Per Line After ..... 9d.
Displayed Lines, each ..... 1s.

WANTED, Artist doing two distinct Principal Acts suitable circus ring for summer season; one town. Also Wanted, good Auguste. DRAKE, 32, High-street, Maidstone.

WANTED, Riders, with own horses. Will Douglas Cook write in? Wire, Wednesday and Thursday, ERNEST ARTHURS, Circus, Mildenhall, Suffolk.

CIRCUS ARTISTS' WANTS.
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Per Line After ..... 6d.
Displayed Lines, each ..... 9d.

WANTED Known, ROLLO, High Rope Act, at liberty for fetes and galas, circus, &c. An ideal gala act. Perm. add., 98, Peel-street, Rochdale.

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Displayed Lines, each ..... 1s.

WANTED, Good Speciality Entertainments, for Fete and Gala, Aug. 3. Send full particulars and terms to TED MORLEY, Alfreton, Derbyshire.

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Displayed Lines, each ..... 1s.

WANTED, thoroughly experienced Musical Director, for First-class Suburban Variety Theatre. Apply, with lowest terms and references, to Box 645, "The Era."

WANTED, Smart Conductor, with library. Also experienced Instrumentalists, summer season, begin Whitsun, West Coast. Letters, full particulars, and lowest terms, to DIRECTOR, 8, Kilmartin-avenue, S.W. 16.

WANTED, experienced Lady Repet., for touring engt.; commence at once. State experience and terms.
Box 621, "The Era."

NOTTINGHAM REPERTORY THEATRE.
WANTED, First-class Rept. Violin; open May 9; comfortable permanency. Photo and pars. to FRANK GOMEZ, M.D.

WANTED, a first-class Repetiteur for Relief Orchestra. Apply, QUEEN'S HALL CINEMA, Cricklewood, N.W.

THE TELFORD ORCHESTRAL SALON, 1, Telford-avenue, Streatham, S.W.
WANTED, immediately, Musicians for orchestra, all instruments, repetiteur, leader, 'cellist, and orchestral pianist; audition to-day, 11 to 4. Write or 'phone, Streatham 394.

WANTED, Repet., able to take lead if required; used to Tavan, &c.; no Sundays. Audition necessary. Write, THE GEM PICTURE THEATRE, Dartford.

WANTED, at once, a good Violin, Rep., and Second Violin; six evenings only. Audition Thursday, between 11 and 12.30. Apply, MUS. DIR., 32, Loudoun-road, St. John's Wood, N.W.

WANTED, for First-class Variety Hall in South Wales, a Leader. Also a 'Cellist. Write, with full particulars of experience, copies of references, &c., to Box 643, "The Era."

WANTED, Violinist (Leader) and 'Cellist. Apply, MANAGER, Court Cinema, Garratt-lane, Wandsworth, S.W.

WANTED, First-class Violinist-Leader to take control; must give first-class music; 3 matinées and evenings. Applicants must be experienced and thoroughly competent; to commence Monday, May 9. Write, with full particulars, wages required, and copies of references, to B. DAWES, Manager, Picture House, Rugby.

WANTED, Musicians at First-class Variety Halls.
NEWPORT EMPIRE (MON.).—Two First Violins.
SWANSEA EMPIRE.—Repetiteur, as Deputy for several weeks.
GLASGOW EMPIRE, Leader.
BIRMINGHAM EMPIRE, Trombone.
STRATFORD EMPIRE, E., Repetiteur.
Applicants must be experienced and thoroughly competent. Write, with full particulars of experience, copies of references, &c., to the MUSICAL DIRECTOR at the above-mentioned halls.

WANTED, Lady Violinist, Fulham Grand Theatre; must be able to take lead when wanted. Perm. to suitable artist. MUS. DIR., Fulham Grand Theatre Cinema, S.W.

WANTED, thoroughly efficient Violinist for Trio; lady or gent.; evenings and two matinées. Apply, stating salary required, PALACE CINEMA, Walton-on-Thames.

WANTED, Whit week, Violin, Cornet, 'Cello.
Grand Theatre, Llandudno.

WANTED, Good Jazz Cornet, Clarinet, and Violinist, able to memorise. Apply, with instrument, 10 till 1, 22, Comberton-road, Mount Pleasant-lane, Clapton.

WANTED, Cornet, Broadway Palladium, Ealing. Apply, MUS. DIRECTOR, Friday morning, 11 o'clock, with instrument.

WANTED, for Lowestoft Pier Military Band, May 8, 21 weeks, Second Clarinet; week-days 4 hours, Sundays 1½ hours. Ex-Service man preferred. Rail fares paid. Refs., terms, MR. E. HOLLAND, South Pier, Lowestoft.

BOSTOCK'S CIRCUS.
WANTED, at once, good E flat Bass Player; good terms; 6s. bonus. REDGWICK, Bandmaster, Thursday, Kendal; Friday, Windermere; Saturday, Ambleside.

WANTED, Double Bass, to open May 12 or 16, for Cinema, 5½ hours daily; must be fully conversant with a high-class programme, or useless. Terms and refs. to Box 637, "The Era."

WANTED, for Scala Cinema, Boston, to open May 23, good 'Cellist; must be well up in classical music; once nightly; one matinée and rehearsal. Apply, stating lowest terms and last two references, to SHAW, Musical Director, New Theatre, Boston, Lincs.

WANTED, 'Cellist, Lady or Gent.; no Sundays; matinée and evening, or evenings only. Write, first, stating experience and salary required, to PICTURE HOUSE, Leyton.

WANTED, 'Cellist, for café trio, open May 16; 5½ hours daily. Please state lowest terms to PAULERL ORCHESTRAL DIRECTION, 5 and 7, Saville-row, Newcastle-on-Tyne.

WANTED, for Cinema, first-class 'Cellist. Also a Relief Pipe Organist. Audition, Thursday, 11 to 1.
"PREMIERLAND,"
Commercial-road, E.

WANTED, 'Cellists, 8 weeks, E. Coast. Apply, with instrument, Sat. morning, 14, Ingram-road, E. Finchley, N. 2.

MUSICIANS WANTED.

WANTED, good 'Cellist, sight reader; strong tone essential; soloist; 5½ hours daily; no Sundays. Refs., age, salary, &c.
M. D., Picturedrome, Burton-on-Trent.

WANTED, First-class 'Cello and Clarinet, fully experienced in Cinema work; permanency if suitable; no Sunday shows. State salary, references, &c., MUSICAL DIRECTOR, Silver Cinema, Wellingborough.

WANTED, 'Cellist, for Hotel, Margate; 2 meals provided; £4 per week; commence May 9, for 8 weeks. Call Wednesday, 3.5, also Thursday, 8, Denmark-street, Charing Cross-road.

WANTED, Lady, to Play Small Reed Organ in Orchestra. Seaside Summer Engagement, commencing Whitsun; Lancashire. State experience, Box 635, "The Era."

WANTED, Orchestral Organist, used to two manual pipe organ, to open May 16. Audition by appointment. Apply, A. W. OWEN, Mus. Dir., Angel P. Th., Islington.

WANTED, Organist-Pianist, to open May 9, Dudley; afternoon and evening cinema; lowest terms, references. Wire or write, SHIRLEY NORTH, 71, Finch-road, Handsworth, Birmingham.

WANTED, first-class Pianiste and 'Cello, for cinema, from 6.30 to 10.30. State exp. and lowest terms to MUS. DIR., 5, St. Botolph's-avenue, Sevenoaks, Kent.

WANTED, experienced Pianiste, for first-class hotel quartette at Bath; permanent engagement. State experience, photo, refs., &c., to F. H. JEPSON, 39, Beech-avenue, Blackpool.

WANTED, Pianiste and Violiniste (Ladies), with library preferred; experienced; café, East Coast, summer. State terms to 'CELLISTE, 2, Stirling-road, Wood Green, London, N. 22.

WANTED, to open May 9, first-class Orchestral Pianist, used to good concert programmes, and must be fully experienced; 4½ hours playing; 6 days per week. Full particulars, with lowest terms and references, to GARFORTH MORTIMER, Director of Music, Park Hall Cinema, Cardiff.

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WANTED, ORCHESTRAL PIANIST. Audition Wednesday or Thursday evening, 7 o'clock.
Apply, MANAGER, Pavilion Cinema, Chingford, Essex.

WANTED, First-class Orchestral Pianist for Cinema, 6 evenings, 4 matinées. Apply, stating age, qualifications, and salary expected, to MUS. DIR., 3, Peel-avenue, Rusholme, Manchester.

WANTED, Orchestral Pianist, Sundays only; preference given to good arranger; permanency. Call, after 2.30, this week. MILE END CINEMA, 44, Mile End-road.

WANTED, to open Monday, capable Pianist; pictures. MADDOX, Garrick, Hereford.

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WANTED, Violinist, Pianists, 'Cellists, Drummers, Banjoists, and all Instrumentalists, to Train them for Engagements in Cinemas, Cafés, Dance Bands. Classes held morning and evenings. Engagements found. Moderate fees. Call daily from 10 a.m. to 2 p.m.
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WANTED, Musicians (all instruments) for present and impending vacancies: preferably double-handed men (wind and string instruments); only experienced instrumentalists will be accepted. Apply in the first place: For the Central Band, to Pilot Officer, J. AMERS, Royal Air Force Depot, Uxbridge. For the Cadet College Band, to Bandmaster A. E. HALFORD, R.A.F. (Cadet) College, Cranwell, Sleaford, Lincs.

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FINEST TRAINING SCHOOL in London for Violinists and Pianists who wish to become Leaders. Musicians with or without experience should join ABBOTT'S SCHOOL. Thorough training in Pedal Organ Playing. 12 lessons, £1 1s. Classes daily. Also Thursday evening.
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WANTED, all musicians before accepting engagements in Blackpool and districts to write A. E. POWELL, Branch Secretary, A.M.U., 19, Birley-street, Blackpool, owing to a dispute re terms.

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WANTED Known, Musicians, before accepting engagements in Rugby, to first communicate with the A.M.U. BRANCH SECRETARY.

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Young, smart appearance.
Excellent up-to-date library.
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Thorough knowledge of fitting pictures and Hotel Orchestral Leader.

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Musical Director (Baton or Piano).
Compose, Arrange, &c.
Revue, Mus. Com., or C.P.
Wire best offers,
Princes, Blackburn, Lancs.

WANTED, engagement, first-class Musical Director (Baton-Piano); well-known composer and arranger; can open May 16; appearance and ability. MUS. DIR., 91, Clifton-crescent, Peckham, S.E. 15.

WANTED Known, LEON T. ACLAND, the well-known Musical Director, Composer, and Arranger, at liberty shortly. First-class offers invited: tour or resident. This, Theatre Royal, Darlington; next, Olympia, Dunfermline, N.B.

WANTED, Engt., by Lady Conductor (Baton); arranger; experienced in dramatic; variety; cinema; disengaged. Address, M. C., 54, Gurney-street, S.E. 17.

WANTED, Engt. now by Pianist-Conductor (combine Violin), composer and arranger; any business; 20 years' experience, leading provincial halls; highest references; large library; tour or resident. Many thanks to members of Grand Theatre, Plymouth, orchestra, artists, and staff for handsome presentation. Wire or write, GABRIEL, Buckingham House, Millbay-road, Plymouth.

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MUSICIANS' WANTS.

WANTED, Engt. by ex-Violinist (Rep.), for cinema; open immediately. VIOLINIST, 8, Nigel-road, Peckham Rye, S.E.

WANTED, Engt., exper. Violinist, Rep.; evenings preferred. Apply, VIOLINIST, 49, Fairbridge-road, Upper Holloway, N. 19.

WANTED, by Violinist, as Rep., or 2nd. A. B., 23, Farnborough-avenue, E. 17.

WANTED, by exp., rep., 2nd Violin; perm. or dep. work. 70, Galloway-road, Shepherd's Bush, W. 12.

WANTED Known, Good Violin Repetiteur open for immediate Engagement, any business. Evenings only preferred. Box 625, "The Era."

WANTED Known, Violinist-Leader, with library, open to Engagement in cinema. Apply, Box 578, "The Era."

WANTED, engagement as Violin-Leader, in Trio; own library. VIOLIN, 14, Stayton-road, Sutton, Surrey.

WANTED Known, Sydney Phasey, late leader Hotel Metropole, Brighton, desires Engagement; cinema, hotel, concert orchestra preferred, 73, Richmond-street, Brighton.

WANTED, by experienced Leader-Violinist (soloist), Seaside Engagement. Apply, THUN, 4, Gloucester-crescent, Regent's Park, N.W. 1.

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WANTED, by thor. exp. Leader-Violinist and Pianiste, Engt., in hotel, hydro, or café. Brilliant concert soloists. High West-End refs. Address, REID, 5, Newbury-road, Bromley, Kent.

WANTED Known, Leader-Violiniste, dis. (late Apollo, Milan, and 20 months hotel, W.C.); could supply excellent quartette or trio; up-to-date library. RUBYA VERNI, 51, Church-street, Camberwell, S.E. 'Phone, Hop. 4579 (mornings).

WANTED, Engt. for summer by lady Violiniste and Pianiste; first-class, experienced tip-top players; could supply quartette; up-to-date library; first-class refs. and Press notices. Letters, VIOLINIST, 34, St. Lawrence-road, North Kensington, W. 10.

WANTED Known, experienced lady Violiniste, disengaged May 9. 40, Argyle-rd., Tottenham, N.

WANTED Known, Violiniste and 'Celliste (lady), at liberty, any business, L'pool district pref. 37, Botanic-rd., Liverpool.

WANTED, Engagement by experienced Violiniste, London only. MISS L. C. MATTHEWS, 230, Croxted-rd., Herne Hill, S.E. 24.

WANTED, Engt., Violiniste; thor. exp. in cinema, hotel, or café. INEZ ZANETTI, 2, Bedford-road, Tottenham, N. 15.

WANTED, engagement by Violinist; young gentleman; experienced at Cinema and Dance.
32, Granville-square,
King's Cross, W.C.

WANTED, engagement, Solo Violinist, with own Pianiste (or form Trio with 'Cello); valuable library; experienced; refs.; cinema or café; liberty May 12. Box 600, "The Era."

WANTED, Engt., Violinist; any bus.; exp. Tavan, &c.; good refs.
VIOLINIST, 40, Nelson-street,
Ayr, Scotland.

WANTED, Engt., by Violinist, in Orch. (London pref.).
GRIFFLN, 10, Aquila-street, St. John's Wood, N.W. 8.

WANTED, good Engt. by Violinist; West-End experience and refs.; seaside or country. 2, Bath-place, Ilfracombe.

WANTED, Engt. by good Amateur Violinist, Jazz dances, cinema or café. E. S., 1, Little Chatham-place, S.E. 17.

WANTED, by First-class Violinist, soloist and leader, Engt. cinema; London or subs.; fine up-to-date library; can provide trio or quartette. Write MUS. DIR., 66, Kenway-road, S.W. 5.

WANTED, Engt. 1st class Violinist (gent.) and Orchestral Pianiste (lady): duo preferred, pictures, or any business; excellent refs.; free May 16. Address W. M., 3, North Walls, Chichester. With or without library.

WANTED, Engt. by Two French Horns; good refs.: A.M.U. GEO. SPENCER, 189, Elsley-rd., Battersea, S.W.

WANTED Known, P. Newman, French horn, disengaged; experienced in high-class music, military and orchestra. 40, Kenilworth-rd., St. Leonards-on-Sea.

WANTED, engagement by French Horn Player; exp. P. BRADBURY, 59, Stoney Stanton-road, Coventry.

WANTED, engagement by first-class Cornettist, Second Violin: Cinema, Dance, &c.; London district preferred; 14 years' military and orchestral experience; Cornet preferred. Write, H. ASHWELL, 218, Sandycomen-road, Richmond, Surrey.

WANTED, Summer Engagement, First Cornet and Trombone (or Euph.) Players; high-class refs. MESSRS CLARK & TRUMAN, Grand, Dudley.

WANTED, by Solo Cornet, any bus.; vacant Monday next till June 5. R. ARDENOIS, Carl Rosa Opera Co., Guildford.

WANTED, engagement, Cornetist, orchestra or military, seaside preferred; ex. refs. ANGEL, 16, Upper Church-street, Oswestry, Salop.

WANTED, Engt. Solo Cornet, first-class experience all lines; good soloist. Address, CABIN, 142, Munster-rd., Fulham.

WANTED Known, Clarinettist, at lib.; good tone, refs.; exp. any bus.

Particulars to
Box 619, "The Era."

WANTED, Engagement, Clarinet; 18 years' exp.; military or string; seaside. HART, 78, Gracmere-street, Bolton.

WANTED, by first-class Clarinet; thoroughly exp. any business; permanency preferred. A. HORTON, 50, Norfolk-street, Boston, Linca.

MUSICIANS' WANTS.

WANTED, engagement by Clarinet, cinema, variety, &c.; thoroughly experienced; open at once. LITTLER, 131, Burlington-street, Ashton-under-Lyne.

WANTED Known, Solo Clarinet (late of Bournemouth Military Band) desires engagement; season or perm. Wire or write, G. ALEXANDER, 32, Primrose-street, Tonypandy, Rhondda.

WANTED, Engagement by experienced, good Clarinet; ex-Service; season or perm. CLARINET, 43, Brett-street, Attercliffe, Sheffield.

WANTED, Engagement; experienced Double Bass (Lady) at liberty Whitsun, onwards. Box 632, "The Era."

WANTED, Engagement, Lady Double Bass; any business; would deputise; good tone and worker. Box 631, "The Era."

WANTED, Engt. at seaside by Double Bass; hotel, café, or municipal; no pictures; experienced and reliable. Box 597, "The Era."

WANTED Known, Double Bass Player, at liberty for good Summer Engt.; exp. all lines. Write, S. C., c/o Mrs. Ward, 1, Myrtle-street, Salford, Manchester.

WANTED, Engt. by exp. Double Bass, now at lib. for summer season. J., 6, Arthur-road, Holloway, N. 7.

WANTED, Deputising, Double Bass, lady, experienced. K. DENNISON, 46, Dudley-road, Ilford.

WANTED, engagement or deputising by experienced String Bass. BASSO, 57, Gt. Cambridge-street, Hackney-road, London, N.E.

WANTED Known, First-class D. Bass Player invites good offer, Summer Engagement; thor. experienced in symphony, g. opera, &c. Highest refs. Apply, Box 627, "The Era."

WANTED Known, Double Bass (33) disengaged shortly; any bus; best of experience; best of refs.; has played Tavans, &c. T.T. and good worker. Address, BASSO, 20, Church-road, Heylake, Cheshire.

WANTED, Engagement by good Bombardon, or deputising. L. S. ANDREA, 187, Estcourt-rd., Fulham, S.W.6.

WANTED Known, Bassoonist, thorough variety exp., &c., open for engagement. W. H. F., 65, Killearn-st., Possilpark, Glasgow.

WANTED, Engagement by Trombonist; jazz, quadrilles; experienced any business; deputising. Address, TROMBONE, 192, Munton-road, S.E. 17.

WANTED, by Trombonist, known, Engt.; thor. exp. and reliable; good offers only invited, on good tour. State terms, STEWART, 5, Cobden-street, Greenbank, Blackburn, Lancs.

WANTED, by Trombone, any bus.; vacant Monday next till June 5. HAYDN LONG, Carl Rosa Opera, Guildford.

WANTED Known, Trombonist wants Summer Engt.; any bus; at lib. May 9. 5, Giles-street, Longsight, Manchester.

WANTED, Engagement, by 'Cellist (Lady); thoroughly expd.; London or suburbs. Apply, 25, Ravensdon-street, Kennington, S.E.

WANTED, Engagement, by Experienced 'Celliste, brilliant soloist; London district. MISS D. W., 4, Grange-Park, Ealing.

WANTED Known, 'Celliste (Lady), good orchestral player, invites offers, Whitsun, for Summer Engagement; hotel or café. Box 630, "The Era."

WANTED, Engagement, by Lady 'Celliste, at seaside; would deputise. Box 634, "The Era."

WANTED Known, lady 'Celliste, experienced; now disengaged; London or seaside; would deputise. 24, Manchester-street, W.

WANTED, Engt. by 'Cellist and Vocalist, A.R.C.M. (lady); experienced in good music; West Country preferred.
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WANTED, engagement by lady 'Celliste; disengaged shortly; experienced any bus. Box 638, "The Era."

WANTED, Engt., by experienced 'Cellist (Lady), Solo and Orch.; seaside, from July; any bus. Write, 'CELLIST, 150, Langham-road, West Green, S. Tottenham, N.

WANTED, an Engagement, by Lady 'Celliste, Solo and Orchestral; experienced any business; London or suburbs only. 2, Stirling-road, Wood Green, N. 22.

WANTED, Engt. by first-class lady 'Cellist and Soloist: experienced in all kinds music, Tavans &c.; good broad tone. Please state terms and hours of playing. Disengaged May 16; age 23 'CELLISTE, 3, Myrtle-road, Dorking.

WANTED, by 'Celliste, highly experienced, Re-engagement; good tone, sight reader; high-class variety or cinema.
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14, Priory-avenue, Caversham, Reading.

WANTED, seaside engagement by 'Celliste; combine Jazz Drums.
Address, Box 613, "The Era."

WANTED Known, experienced 'Celliste, open for engagement from May 16; Portsmouth or near preferred. Write, 'CELLISTE, 171, Fentiman-road, Vauxhall, S.W.

WANTED, by 'Cellist (experienced), Engagement; Liverpool or district only. 33, Nevill-street, Southport.

WANTED Known, 'Cellist, with slight experience of cinema work, is very anxious to commence a cinema career, and would be willing to accept low salary for experience.
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WANTED KNOWN, 'CELLIST, FIRST-CLASS ARTIST, BROAD TONE, PERFECT TECHNIQUE, CONVERSANT WITH TAVANS, &c.; GOOD OFFERS ONLY; ANY BUSINESS. DARIUS MEAD, 38, GIGANT-STREET, SALISBURY.

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MUSICIANS' WANTS.

WANTED, Engagement by experienced 'Cellist; seaside engagement or permanency; May 9 or 14. 'CELLIST, 1, Lancashire-street, Morecambe, W.

WANTED, Summer Engagement (Scotland preferred), by First-class Solo-'Cellist, also capable of conducting. Write,
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c/o Paterson's, Music Sellers, Aberdeen.

WANTED Known, Good Flute and Piccolo at lib., through letters being detained at last. FLAUTIST, 84, Claybrook-road, Hammersmith, W. 6.

WANTED, by Flautist, Situation, any biz. Address, EMPIRE, Smethwick, Birmingham.

WANTED, by good Flautist, perm. or season shop; exp. var.; good refs. FLAUTIST, 438, Coleridge-rd., Sheffield.

WANTED, Engt. by first-class Flute and Piccolo, through theatre closing; fully experienced; highest refs.; any business; open at once. GOODWIN, 16, Albert-terrace, Drainside (South), Boston, Lincs.

WANTED, by thoroughly experienced Flautist, First-class Engagement; excellent refs.; open at once. Address, Box 628, "The Era."

WANTED Known, £5 Premium offered by Cinema (pipe) Orgt.; orch. or solo, wide exp., for Post in Midlands or North. MUS. BAC., c/o Box 534, "The Era."

WANTED, Engt. by Organist, gent.; pipe or otherwise; now vacant. Box 615, "The Era."

WANTED Known, MR. HERBERT GRESHAM, F.R.C.O., A.R.C.M., can accept Position as Organist and Pianist; would join trio (violin, 'cello). 1, Fitzwilliam-avenue, Richmond.

WANTED, Engt. by exp. Pianiste-Organiste, solo or orch.; would deputise. PIANISTE, 210, Clapham-rd., S.W. 9.

WANTED, engagement by first-class Orchestral Organist; thoroughly experienced and reliable; terms moderate; would deputise. Box 622, "The Era."

WANTED, by Pianist - Organist F.R.C.O., engagement.
Solo and Orchestral.

Thoroughly experienced in Pictures.

F.R.C.O.,
Box 629, "The Era."

WANTED, Engagement by experienced Orchestral Organiste, Mustel or reed; would deputise. 404, Uxbridge-road, Shepherd's Bush.

WANTED, by Pianiste (Orch. or Solo), Cinema; used to Tavan, &c.; seaside pref. Good refs. Apply,
Box 633,
"The Era."

WANTED, Engagement by Orchestral Pianiste, with good library; terms moderate. 404, Uxbridge-road, Shepherd's Bush.

WANTED, by thor. exp. Orchestral Pianiste, brilliant sight-reader, accompanist, soloist, Re-engt., Cinema; free May 14; permanency. References, Box 283, "The Era."

WANTED Known, Orchestral Pianiste, Relief Pianiste (Good Library) and Accompist. (lady) desires Engt.; good refs.; state terms and hours. Apply, MISS STURGESS, Box 568, "The Era."

WANTED, Engt. by lady Pianiste; thoroughly exp. Pics.; large rep.; Solo or Relief. Box 616, "The Era."

WANTED, Engt. by Relief Pianiste (lady) or C.P.; excellent sight reader. F. W., 56, Abinger-road, Chiswick.

WANTED Known brilliant Solo Pianiste, with knowledge of orchestral work, desires re-engt.; thor. exp. cinema, café, or concert work; can double reed organ; good refs. PIANISTE, 38, Adelaide-square, Windsor.

WANTED Known, brilliant Pianiste, free for immediate engt.; thor. expd.; any bus.; conduct if required. Offers. PIANISTE, 11, Butler-street, Blackburn.

WANTED, Engt. by Orchestral Pianist; experienced. KATE WHALLEY, 52, York-street, Oswestry.

WANTED, Engt. by Pianiste (Conductress); exceptionally large library; pics. exp. MME. SILVESTER, "Densap," Horley, Surrey.

WANTED, Engt. by beginner as Relief Pianiste or Attendant. RAWSON, 11, Seal-street, Dalston, E. 8.

WANTED Known, MAISIE DE LEVANTE, Orch. Pianiste and Accompanist, disengaged. 35, Goodge-street, W. 1.

WANTED Known, disengaged, Lady Pianist; classical dances or relief; cinema. P., 6, Bramerton-street, Chelsea, S.W.

WANTED, Hotel or Café, by brilliant Orchestral Lady Pianist; would deputise. M. D., 16, Princess-road, Finsbury Park, N.

WANTED, Engagement by Relief Pianiste; West-End experience; good library; disengaged May 9. Perm. address, 62, High-street, Plaistow, E. 13.

WANTED, Engt., First-class Relief Pianiste; thor. exp. fitting pictures. Large library. A. B., 314, City-road, E.C. 1.

WANTED Known, First-class Orchestral Pianist (Lady) at liberty; thoroughly experienced in high-class cinema work; would deputise. PIANIST, 55, Manor-road, Brockley, S.E. 4.

WANTED, by Relief Pianiste, re-engagement; 6 years' experience. PIANISTE, 47, Liddell-gardens, Kensal Rise, N.W.

WANTED, by Orchestral and Solo Pianiste (A.M.U.), engagement in cinema, theatre, or music hall; thoroughly experienced; highest references.
MISS L. SPEARING,
21, George-street, Colchester, Essex.

WANTED, Engt., thoroughly experienced Orch. Pianiste; over 10 years' cinema work; town only. M. WARWICK, 54, Roden-street, Holloway, N. 7.

WANTED Known, Lady Solo Pianiste at liberty. GRAY, 284, Liverpool-road, N. 1.

WANTED Known, ex. Orch. Pianiste (lady), disengaged May 9. 14, Ruskin-road, Tottenham, N.

WANTED, by Pianist and Violiniste (lady and gent.), joint engt., cinema; open May 16; highest refs. Address, FLETCHER, Central Cinema, Hindley, near Wigan.

WANTED, Engt. by experienced Orchestral Pianiste; exper. Tavan and all standard works; cinema, café, or hotel. PIANISTE, 95, Goldhawk-road, Shepherd's Bush, W. 12.

WANTED, Engt., Orch. Pianiste; thor. exp. hotel, café, or cinema. IVY ANDREW, 171, Nag's Head-road, Ponders End, N.

WANTED, Engagement by Pianist, or as Relief Pianist. Write, Box 393, c/o 35, New Oxford-street.

MUSICIANS' WANTS.

WANTED, engagement as Accompaniste, to accompany vocalist or string instruments for practice; mornings only. Box 641, "The Era."

WANTED, Engt. by Cinema Relief Pianiste; brilliant extemporiser; ex. credentials.
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WANTED, BY ORCHESTRAL PIANISTE, TO DEPUTISE ONE EVENING A WEEK; LONDON DISTRICT. E. A., 25, RAMSDEN-RD., BALHAM, S.W.

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WANTED Known, Orchestral Pianists requiring satisfactory Deputy, engage
CHAS. NEWBY,
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Pictures a speciality.

WANTED, Engt. by Concert Pianist or Relief, cinema. White, 22, Shackelwell-lane, Dalston, E. 8.

WANTED, Engt. by Orchestral Pianist; highest references. 2, Bath-place, Ilfracombe.

WANTED, Engagement, Expert Jazz Pianist, finishing successful engagement, May 7. At liberty for home or abroad. WM. BARTHOLOMEW, 36, Broadway, S.E. 8.

WANTED, Engt. by Pianist-Violinist, Relief, 1st or 2nd violin; exp. pic., var. COLE, 47, Aberfeldy-st., Poplar, E. 'Phone: East 3108.

WANTED Known, George Smethurst, the brilliant Solo Pianist and Conductor, is open to accept immediate offers from C.P., Revue, or Musical Act. Address, 51, Florence-avenue Bolton.

WANTED, Engt. Relief Pianist; thor. exp.; deputy work preferred. P., 112, Woodhouse-road, N. Finchley.

WANTED, Engt. by exp. first-class Pianist; reliable and competent; any bus. Write, J. F. C., 89, Durban-road, West Norwood, S.E. 27.

WANTED, engagement by Orchestral Pianist (gent.); can provide trio and music. Terms reasonable. Box 623, "The Era."

WANTED, Engt., by Gent., expd. Solo Pianist. Good library. Town or country. Box 434, "The Era."

WANTED, Engagement, by Really Good Pianist (Gent.) as Orchestral Pianist. Short experience. Would accept terms accordingly. Box 647, "The Era."

WANTED, Engagement, by experienced Solo and Orchestral Harpist; good repertoire of solos. Address, MISS EVELYN HALL, Harpiste, "A Little Dutch Girl" Co., Theatre Royal, Nottingham. Monday, May 2, Grand Theatre, Hull.

WANTED Known, Banjoist, at liberty for Dances. BRICE, 145, High Holborn, W.C. 'Phone, Museum 5187.

WANTED Known, Jazz Banjoist is open for Evening Engagements in dance orchestra. F. LEWIS, 29, Shenley-road, Camberwell, S.E.

WANTED Known, Banjoist, at liberty; experienced in dance work; terms mod.; summer vacant. All coms., BANJOIST, 30a, Morat-street, Clapham-road, S.W. 9.

WANTED Known, Banjoline Expert, first sight and memorise, open for evenings, dances, &c. JO., 159, Lupus-st., S.W. 1.

WANTED Known, Banjo-Vocalist, al-fresco, jazz, &c., open for the summer season; willing to go to Continent; good refs. J. B., 159, Lupus-street, S.W. 1.

WANTED KNOWN, EXPERT JAZZ DRUMMER; YOUNG AND EXPERIENCED, SEEKS SINGLE OR PERMANENT ENGAGEMENT. "TRAPS," 12, PORTSEA-PLACE, W. 2.

WANTED, Engt. by smart Drummer; variety, theatre, military, &c.; ex. refs. (tymps. if provided); liberty now or Whitsun. SULLIVAN, 40, Carlton-street, Blyth.

WANTED, Engt., 2 Nights, by Tympanist and Side Drum, as Deputy. No Sundays. Used to pictures. T. R., 50, Biddestone-road, N. 7.

WANTED, by First-class Tympanist-Drummer, Re-engagement, season or permanency. H. GLISS, 2, Bradford-street, Coventry.

WANTED, Whitsun Engagement, by Expert Trap Drummer, Fri. to Mon. K. FLEETWOOD, St. Michael's-road, Bournemouth.

WANTED, Engt. for Season by competent Drummer; thoroughly experienced; orchestral or military. Box 642, "The Era."

WANTED Known, young Trap Drummer requires Permanency or Season Engt.; smart outfit; would be asset to band wanting livening influence; first-class West End and Continental experience. 2, Victoria-rd., Kilburn, N.W. 6.

WANTED, First-class Engt., by Expert Jazz Drummer, summer or perm.; effects to perfection; only requires hearing; photo. for offers.
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"The Era."

WANTED Known, PRINCES' SYNCOPATED TRIO (could be augmented), just completing 8 months' winter engagement, open to accept really first-class engagement at Continental or English seaside resort. WARNER, 48, Peldon-avenue, Richmond, Surrey.

TO WHOM IT MAY CONCERN.
Those requiring Deputies.
Experienced Trio
for Cinema
(Piano, Violin, and 'Cello).
Own Library.
WANTED, from
June 20 to July 2.
Seaside Resort
only entertained.
All coms. to MUSICAL DIRECTOR,
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Leicester.

WANTED, by Cinema Trio, own library; trained musicians; the Balcony Band. Wire or write, CONOLLY, 41, Royle-street, Northwich.

WANTED, by fine Trio (Violin, 'Cello, Piano), Drums and Cornet if required; summer engagement; seaside preferred; good West-End experience in hotel chamber music; up-to-date dance playing a speciality; extensive library. Apply, TRIO, 70, Cotleigh-road, West Hampstead, N.W. 6.

WANTED Known, First-class Trio or Quartette at liberty for hotel, café, or high-class cinema in seaside town. Thoroughly experienced in all branches of orchestral playing. Good appearance, &c. Apply, MADAME BURDETTE, 25, Dulwich-road, Herne Hill, S.E.

WANTED, July 4, The Kendixon Trio of Anglo-American Jazz Performers (piano, 12-stringed banjo, guitar (Spanish and Hawaiian), mandolin, full drum effects, orch. bells, &c.; good library and musicians. Address, ARTHUR A. KENNEDY, Oxford Café, Castle-street, Oxford.

MUSICIANS' WANTS.

WANTED, Engagement, by Trio (Violin, 'Cello, and Piano); all experienced orchestral and soloists; good and extensive library. Will accept as Trio or singly. 17, Faunce-street, Kennington, S.E.17.

WANTED Known, Ladies' Quartette, first-class artistes, at liberty shortly; could augment if required: thoroughly experienced in all lines; extensive up-to-date library. North Wales preferred. WOODWARD, Bridge street, Rhyl.

WANTED KNOWN,
THE CECILIAN QUARTETTE.
Specially engaged Queen's Hall, Langham-place, Easter Monday.
Also,
Trios and Orchestra.
Superb Library. Offers Invited.
Vacancies for First-Class Instrumentalists.
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85, Temple-road, Cricklewood.
'Phone: Willesden 658.

WANTED, by first-class Quartette, Piano, Violin, 'Cello, and Double Bass and Drummer; hotel or restaurant, seaside. This band is really excellent, both for classical and dance music. Good offers only. Box 639, "The Era."

WANTED Known, First-class, Reliable Quintette, or Quartette, desire Change in Cinema; each musician an artist; pictures fitted perfectly; West-End or S.W. district only. Apply, M. D., Box 636, "The Era."

WANTED, Engagement, for Whitsun, MADAME BASSANO'S LADIES' JAZZ BAND AND ENTERTAINERS. 5, Store-street, W.C. 1.

THE RAPIER-REEVE LADIES' BANDS.
WANTED Known, Open for Summer Season, Small Orchestras, for cinemas, cafés, &c. Good artists. M. D., 60, Kimberley-gardens, Harringay, N. 4.

WANTED Known, for Dances, Dinners, Socials, &c.,
MURRAY'S ORCHESTRA.
Send your requirements, and you will be surprised at the moderate terms quoted.
First-class Musicians.
Large up-to-date library.
And MURRAY'S JAZZ BAND.
Also single instruments provided for bands. Have Murray's Band once, you'll want it again. Apply, C. A. WILKINSON, 64, Rannoch-road, W. 6.

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Musicians.
WANTED, Concert, Café, and Jazz engagement; any combination. Up-to-date repertoire. Few vacant dates. Once heard never forgotten. No offer refused if date open. Coms., MR. J. REEVE, Hillside, 47, Dinsdale-road, Wescombe Park, Blackheath, S.E.

WANTED Known, high-class Quintette, Quartette, or Trio (piano and strings), open to accept Engagement for month or six weeks, Aug.-Sept., at seaside, good hotel, or hydro. Offers to
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WANTED Known, Anglo-Swiss Ladies' Orchestra, now playing with great success, Exhibition, Birmingham, at liberty second week in May; costumes; full library; offers wanted for summer season: home or abroad; any audition. NIGEL DALLAWAY, 10, The Grove, Villa-road, Birmingham.

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THE MAY WALTER ORCHESTRAS.
For terms,
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'Phone Gerrard 7635.

WANTED Known, CAPTAIN FREMANTLE'S DIRECTION for Orchestras and Dance Bands.
Apply, THE NEWMAN ORCHESTRAL AGENCY, 67, Newman-st., W. 1.
'Phone, Museum 3054.

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PLAYWRIGHT'S THEATRE PRODUCTION.

"MOTHER EVE."

A Play in Four Acts, by F. C. Montagu; Produced at the Ambassadors Theatre, on Monday, April 25.

Baxter	Walter Schofield
Mrs. Chester	Edith Evans
Colonel Hillier	Ivor Barnard
Sir Philip Carteret	Allan Jeayes
Lady Evelyn Carteret	Mary Merrall
Olive Sankey	Phyllis Hillier
Aubrey Hunt	Athol Forde
David Ferris	William Home
Mrs. Astley	Ruth Mackay
Estelle	Lillian Moubrey

Although not strikingly original in idea, this play shows that the author has an eye to a dramatic situation, a very good sense of character, and the ability to write excellent dialogue. The woman who wants to share in her husband's life, and not be merely his home-wife, is as old—dramatically—as "The Doll's House," Lady Evelyn is an anæmic Nora, whose husband, Sir Philip Carteret is deep in his worries at the "works." She spends her ample leisure in cultivating the people whose ideal is a general strike, and accepts the secretaryship of the Syndicalist League. Things are brought to a head by the appearance of the notorious Mrs. Astley, with whom the wife has formed a great friendship. This lady and Sir Philip had had some sort of a "past" together, and the meeting revives old associations. Mrs. Astley is put in the famous haunted room, and using the signal adopted by the ghost—three knocks—Sir Philip gains admittance. Mrs. Astley, because of the friendship with the wife, rebuffs him; but the two are discovered together by the wife. Next morning Lady Evelyn declares that she will leave the house and live at the offices of the Syndicalist Society, but finally the estrangement is charmingly and naturally healed between her and the husband.

Miss Mary Merrall, as the wife, played very finely, giving a highly-finished and carefully-studied performance. Miss Ruth Mackay acted magnificently as Mrs. Astley, and a delightful study of Mrs. Chester, the dear, stupid, youthful mother of Lady Evelyn, was given by Miss Edith Evans. Sir Philip was finely and sympathetically handled by Mr. Allan Jeayes, and Mr. Athol Forde was good as Mr. Hunt. Miss Lillian Moubrey did well in the small part of a French maid, and other parts were played by Mr. William Home, Miss Phyllis Hillier, and Mr. Walter Schofield.

Prince Henry has graciously promised to attend the matinée in aid of the Royal National Orthopædic Hospital which Mrs. W. G. Coxen is organising. This entertainment will take place, by kind permission of Messrs. George Grossmith and E. Laurillard, at the Winter Garden Theatre, on Monday, May 30. The general arrangements are in the hands of Mr. Carl Hentschel, hon. secretary.

LONDON SUBURBAN THEATRES

WIMBLEDON THEATRE.

That delightful mystical fantasy by Sir James Barrie, "Mary Rose," held a thoroughly interested audience spell-bound at this theatre on Monday night. Miss Lilla Maravan was the very embodiment of the sweet-souled Mary Rose, Miss Margaret Watson, always an accomplished actress, was very lovable as Mrs. Morland; while Miss Frances Ruthledge was excellent as the caretaker, Mrs. Otery. Mr. Frederick Victor enacted the part of Mr. Morland with naturalness and earnestness; and Mr. Edgar Bruce, as his bickering friend, Mr. Ausy, was very humorous in a dry way. Mr. Darby Foster doubled the parts of Simon Blake and Harry, his son. In both of the very different characters he was admirable, and in the love scenes particularly so. Mr. Cyril Griffiths made the part of Cameron stand out well. Mr. Norman O'Neill's weird, strange music in the preludes and interludes, such a striking feature of the production, was splendidly rendered by the augmented orchestra under the baton of Mr. K. Ernest Irving.

BRIXTON THEATRE.

"Potash and Perlmutter" is the attraction here this week, the comedy being played by Mr. Henry Adnes's company. As Mawruss and Abe, Mr. Henry Adnes and Mr. Herbert Landeck greatly amuse the audience. Miss Shirley Grey is most successful as Ruth Goldman, while Miss Amy Fanchette does well as Mrs. Potash. Boris Andrief is admirably played by Mr. Harry Ramond, and Mr. James G. Audrey scores as the solicitor, Harry D. Feldman. Miss Mabel Maurice is a fascinating representative of Abe's daughter, and the minor parts are all well filled.

ELEPHANT AND CASTLE.

Mr. Oswald Cray's company is this week presenting here Mr. G. Vernon Proctor's play, "The Other Man's Child," which since its London production has had a successful provincial tour. Mr. Leonard S. Harrison depicted with skill the villainous nature of V. Nelson Anderson; and Miss Lilian Adams gave a charming portrayal of his much-wronged wife. Mr. Alfred D. Adams' (Mr. Oswald Cray's business manager) restrained acting as the hardy old seaman, Geoffrey Feuner, was most acceptable. Miss Madeleine Burnette was seen to advantage as the victim of Nelson Anderson's treachery. Miss Heather Hugh pathetically portrayed the blind child, Dorothy Anderson. Mr. Jack Terry was a virile and breezy Jack Brown. The excellent low-comedy scenes were well played by clever Miss Hylda Malcolm and Mr. Tod Squires.

THE KENNINGTON

A large and appreciative audience was present on Monday night at the Kennington, where the policy of interposing variety turns with feature pictures is meeting with success. Alex. Keith and Co. scored considerably in the farcical comedy, "Venus Awakes." The character of Philip Moss well is played with drollery and a true sense of humour by Mr. Alex. Keith, and he is well supported by Miss Josie Hamersley as Venus, Miss Julia Kent as Mrs. Moswell, and Mr. Fred Hart as Jack Parsons. The piece went with a roar from start to finish. Clark and Brenton are immensely popular with their cross-talk and clever dancing. The Five Sisters provide a well-dressed show, and their singing, acting, mandoline, piano, and violin-playing are all well received. Betty and Jean supply a unique comedy turn, including a clever medley on popular songs illustrated by irresistibly comic antics, and Bobbie Dougles and Elsie Ramsey, in songs at the piano, fully deserved the applause received.

GRAND, CROYDON.

The play "Tarzan of the Apes" is being presented here this week by Messrs. Arthur Carlton and Arthur Gibbons, with conspicuous success. Mr. Ronald Adair appears in the name-part and plays exceedingly well. As Kala, the she ape, Mr. Edward Sillward is delightfully grotesque and wonderfully agile. Mr. Campbell Goldsmid puts in some really good work as Webb. Miss Mary D. Gardner as Jane Porter plays with skill, and is especially good in the forest scene with Tarzan. In the less-important parts Mr. Marius St. John (Lord Greystoke), Mr. James Hussey (Professor Porter), Mr. Leonard Thackeray (Mr. Amshe, the lawyer), and Miss Beatrice Annesley (Esmeralda, the negro maid) are all deserving of mention.

"THE WIFE AND THE OTHER WOMAN."

Drama, in Four Acts, by Sheila Walsh. Presented for the first time at the Theatre Royal, Stratford, on Monday, May 2.

Jack Leslie	Arthur Leslie
Henry Pollard	Roy Selfridge
Bobbie Burns	Fred Hulme
Robert	John Herdman
Mr. Jones	Ernest Lodge
Arabella Brown	Connie Godfrey
Ethel Smith	Sheila Walsh
Peggy Leslie	Lillian Maitland

Ethel Smith is the other woman, who comes between Jack Leslie and his wife, Peggy, whilst pretending to be the friend of both. She is aided in her designs by Henry Pollard, who has always coveted possession of Peggy. Jack Leslie, a British sailor, returns home, to be confronted with manufactured evidence as to his wife's unfaithfulness, and he decides to divorce her. Before the decree is made absolute, Henry Pollard, in a dramatic interview with Ethel Smith, declares he will no longer be a party to the scheme to compromise Peggy. In her rage at her designs thus being frustrated, Ethel stabs him and escapes. When arrested, it is discovered that her mind is affected. However, she is sufficiently lucid at times to be able to clear Peggy's character, and husband and wife are happily reunited.

Mr. Harry Foxwell's company are responsible for the representation. Miss Sheila Walsh played with much power the part of Ethel Smith, and Henry Pollard was well portrayed by Mr. Roy Selfridge. Miss Lillian Maitland was charming as the wife of Jack Leslie. Two simple but amusing characters were Bobbie Burns (Mr. Fred Hulme) and Arabella Brown (Miss Connie Godfrey). Mr. John Herdman was good as a Policeman, and Mr. Arthur Leslie, as Jack Leslie, completed a very capable cast.

FIRST NIGHTS OF THE WEEK.

A Fascinating Charlatan—Owen Nares in Painter's Smock—"Mary," Queen's Regnant.

"COUNT 'X.'"

Comedy, in Three Acts, by Horace Annesley Vachell, Produced at the Garrick Theatre on Tuesday, April 26.

Colin Rossiter ..... Herbert Marshall
Cathleen Rossiter .... Moyna MacGill
Diana Rossiter .. Laura Wallis Mills
Lady Bax ..... Marie Illington
Mrs. Melnit ..... Ethel Harper
Alice ..... Renee Bevan
Paul Tchertkoff ..... Leon M. Lion

In fiction or on the stage the charlatan is a fascinating figure, he (or she) always interests, and, as a rule, attracts. Mr. Horace Annesley Vachell's "Count X," a charlatan who adopted occultism in order to achieve his own ends, is no exception. He had the sublime self-confidence and the colossal impudence of an office boy, he was suave but never oily, sympathetic but not familiar, urbane but never obsequious. In fact, he was exactly the sort of man to impress foolish women, living a cotton-wool life, without sufficient occupation to fill their days. He found easy game in Kitty, the sweet, silly wife of Colin Rossiter, and her middle-aged friend, Lady Bax. He had "got them both in his mystic mire" when Colin came home after six months' absence and hard work, with a wonderful invention connected with iron ore. Count Paul Tchertkoff had laid his plans very carefully to secure the secret of this money-making invention. Kitty Rossiter and Lady Bax were both completely under his spell. They swallowed wholesale all his inflated talk about "cosmic illumination," and "youest you and me-est me," and "navigating the unplumbable" (Mr. Vachell's satire is very clever and amusing) until Colin found them and the redecorated Futurist flat, and the Count, whom he rudely described as "a purring Tom on the Tiles" unbearable.

Colin was "the stupid, solid sort, who liked chops and hated strangers," and being hungry after his journey, and finding nothing but "veg." pie in the house, he flew into a temper and quarrelled with his wife. This gave the Count his chance, but fortunately for his own peace of mind, Colin had a charming, sensible sister, Diana. With her help he penetrated the object of the Count's little game, and determined to give him enough rope to hang himself. He allowed the charlatan to arrange a séance at the Rossiters' flat and bring off some magical effects, such as lighted candles flickering and dying out of their own accord, green wolves' eyes floating about in space, a mysterious, sepulchral voice emerging from nowhere.

You see Colin knew that the bogus Count wanted the room in complete darkness, and everyone's attention distracted, so that he might steal the hidden papers, having extracted the secret of their hiding place from silly little Kitty. Before branding the Count as a thief, Colin exposed him as a humbug in an exciting scene, Tchertkoff failing to prove his boast that he can subdue matter by mind in the most ignominious fashion. He was clever enough to escape the police trap that Colin had set, and returned the papers, that were not the real papers at all, with a gloriously grandiloquent gesture, and made an effective exit, as he could not support the "vermilion vibrations" that they were all exhaling.

The play is clever, amusing, and well-knit. As Count Tchertkoff, Mr. Leon M. Lion has a part that he knows how to play to perfection. He made the imposter, one who would impress women and win their confidence, but would be distrusted and disliked by most men. It is a very finished piece of acting, played with Mr. Lion's usual keen sense of the requirements of the stage. Mr. Herbert Marshall is particularly good as the inventor. We remarked the last time we had the pleasure of praising this young actor, we expected much from him. His present performance raises our expectations still higher; it is sincere, sympathetic, and thorough, and proves once again that Mr. Marshall is not content to rely upon an attractive personality and a beautiful voice, but uses his brains as well. The only fault we have to find is that he does not get quite enough inflection into his voice, with the result that his utterance tends sometimes to monotony. Miss Marie Illington is delightful as Lady Bax. She has the gift of making the most ordinary remark amusing by the way she says it, and illuminates everything she does to the smallest detail. Miss Moyna MacGill is so pretty and charming as Kitty that we understand her husband's infatuation, and Miss Laura Wallis Mills makes the common-sense sister a singularly pleasant, natural girl.

"LOVE AMONG THE PAINT POTS."

A Light Comedy, in Three Acts, by G. E. Jennings, Produced at the Aldwych Theatre on Saturday, April 30.

'Arry ..... Mr. Roy Byford
Bill .....Mr. Gilbert Ritchie
Nobbs .....Mr. Edward Rigby
Kit Harwood ("Arthur Green") Mr. Owen Nares
Ida Amberley.....Miss Joan Maclean
Mr. Higgins .....Mr. Ivor Barnard
Mrs. Nobbs .....Miss Dora Gregory
Lord Amberley ....Mr. J. H. Roberts
Miss Mittens Miss Sydney Fairbrother
Mrs. Plummet ....Miss Mary Brough

There must, indeed, have been perturbation among his fervent and more impressionable admirers when, on Saturday night, they saw Mr. Owen Nares in the "mess" and drab of a common or garden house-painter—and a house-painter, too, who didn't find house-painting a job at which he could overmuch excel, or in which he could take overmuch pleasure. If "Arthur Green" hadn't had the one great consolation of popularity with his mates, his condition would have been unutterably awful. But not for long, with or without the consolation, for observe that the "Arthur Green" is written down between inverted commas. Arthur Green, plain, didn't exist at all. The name was only, as it proved, the alias of one who had just finished eighteen months of the best for (alleged) forgery, and who received such a poor welcome home that he decided there and then to obliterate himself.

This consolation was elastic. It stretched itself out even to embrace, before the play was very far on its course, nobody less than the daughter of m' Lord Amberley, whose mansion "had the workmen in." Ida Amberley's room was included in the decorating process . . . and it so happened that "Arthur Green" was required by its occupant to paint it, not only once, but several times—though his painting, as has already been observed, was not too skilful.

Fortunately, there were no great obstacles in the way of the eventual obvious. Not even the 18 months. "Arthur" felt it his duty to disclose this horrid gap in his life, and did so like a man. But Ida wasn't in the least disconcerted. She knew by instinct that such a charmer couldn't have been by any token a real criminal. Nor, in fact, was he. He was Kit Harwood, of the heroic self-sacrificing brand.

Ida was in rapture. So was he. And so they "ran" a little secret love affair that ended in m'lord himself giving his benediction in full.

Mr. Owen Nares played with his customary finish, and put life into a none too lively part. Miss Sydney Fairbrother's acting was the outstanding feature of the evening. Her Miss Mittens was true Jennings (plus Fairbrother), and, moreover, had a little Dickensian touch to it that was a great enhancement.

Miss Mary Brough, as the landlady of "The Spotted Cow" public house, gave huge delight; so did Mr. Edward Rigby, as its most regular and considerable customer; and so did Miss Dora Gregory, his wife, the village dressmaker, with a parlour "like Buck'n'm Palace itself." Miss Joan Maclean's Ida was a very bright and pretty performance.

"MARY."

A Musical Comedy, in Two Acts, the Book and Lyrics by Otto Harbach and Frank Mandel, and the Music by Louis Hirsch, Produced at the Queen's Theatre on Wednesday, April 27.

Jack Keene ..... Alec Regan
Mrs. Keene ..... Maidie Hope
Tommy Boyde ..... Bernard Granville
Madeline Francis ..... Mabel Sealby
Mary Howells ..... Evelyn Laye
Huggins ..... Percy Parsons
Gaston Marceau ..... Ralph Lynn
Mr. Goddard ..... Ambrose Manning
The Maid ..... Carlito Ackroyde
The Valet ..... Gene Richards
The Chefs ..... Lorner Sisters
Waltzing Winnie ..... Pearl Magley
Two-Step Tom ..... Guy Magley
Toddling Tessie ..... Decima McLean
Whirlwind Willie ..... Eddie McLean

The bits and pieces of "Mary" that came over as advance guards in the shape of gramophone records, gave us high hopes, for from those records came really exquisite sounds. Now "Mary" has come over in main body, and the hopes are realised to the full. "Mary" is all exquisite sounds, and still more exquisite sights.

"Mary" is not possessed of anything out-of-the-way in the matter of plot, and loses nothing on that account. Its plot, as a matter of fact, tells of a youth who invents a portable house, and thinks "there's money in it." There isn't, really, but, while digging the house's foundations, he certainly does come across an oil well, which enables him to go back home to New York, tell his people, and marry the heroine (after whom the play, of course, is named), in the style of a full-blown magnate.

The exquisite sounds sent themselves some twelve times in the course of the story, and the greatest time is when Miss Evelyn Laye and Mr. Alec Regan are singing "The Love Nest." This, as the gramophones promised, is a perfectly bewitching number, one that will haunt us, and be welcome for the haunting, for many days to come. Then, following close, are such as "Deeper" (Mr. Regan and Mr. Percy Parsons), "Down On That Old Kansas Farm," "Every Time I Meet a Lady" (Mr. Ralph Lynn), and "Money, Money, Money."

Unfortunately, there is no opportunity of doing real justice to the people who dance. Cailito Ackroyde, Gene Richards, the Lorner Sisters, the Magleys, the McLeans, and Bernard Granville—those are all their names. But who dances what, and when, and how—that is impossible to say, so wonderfully bewitching is the scheme of the dancing, so wonderfully quickly does one pair go out and another come in—all in a whirlwind.

Miss Evelyn Laye is appealingly sweet and charming as Mary, and always looking what the authors intended. Miss Maidie Hope extracts rich comedy from her hysterical widow, and Miss Mabel Sealby makes the best possible of another widow. Mr. Ralph Lynn produces great laughter as an Anglo-French Franco-Englishman. Then, with clever Mr. Granville, Mr. Parsons, and Mr. Ambrose Manning, is a fresh and enthusiastic new juvenile lead in Mr. Alec Regan.

"Mary," Queen's Regnant, is produced by Mr. William J. Wilson and Mr. Gene Richards, and Mr. Herman Finck, of course, conducts the very happy orchestra.

"A MATTER OF FACT."

Comedy, in Three Acts, by Ernest Cecil, Produced at the Comedy Theatre, Wednesday, April 27.

Sir Philip Marlow, Bart. Norman McKinnel
Pauline ..... Pamela Cooper
Hilary ..... Agatha Kentish
Oriel ..... Teddie Hayward
Egerton Chiltern ..... Francis Lister
Beatrice Sinclair ..... Doris Lytton
Mrs. Barter ..... Auriol Lee
Robert Hethcote .... Halliwell Hobbes
Coleman ..... D. A. Clarke-Smith
Lady Marlow ..... Eva Moore

It really did seem very hard luck on Lady Marlow that after twenty-three years of happy married life, she, a blameless wife and mother, and leader of county society, should have had the little bit of her dead past that she had spent over twenty years in trying to forget, brought to life again. Lady Marlow had never told her husband, a splendid fellow, with a big heart, that when she was a girl of 18, ignorant and unprotected, she and Egerton Chiltern had fallen madly in love with one another. Too poor to marry, the girl's sickening terror when she became a mother, turned her love to loathing, and she ran away with Chiltern and the child. On the death of the doctor who had attended her, her secret is discovered by the doctor's widow, a clever, unscrupulous woman, with a passion for fine clothes. Mrs. Barter, seizing her illegal chance, calls on Lady Marlow, demands £500 as the price of her silence, and leaves with a cheque for that amount in her handbag. This is bad enough, but there is worse to follow. Lady Marlow's eldest daughter, Pauline, away on a sea trip, wires that she is returning home engaged. The young man turns out to be a decent, jolly young fellow, with plenty of money, but his name falls like a death-knell on Lady Marlow's ears—Egerton Chiltern.

At this point the situations are handled a little vaguely. Surely, with so much at stake, Lady Marlow would have asked the boy's exact age instead of jumping immediately to the conclusion that he is her own son, or were we to gather that the father had deliberately misled the son with the idea of revenging himself in later years upon the woman who had deserted him and their child. Strenuously opposing the engagement, Lady Marlow can give no good reason for her opposition. Her unsuspecting husband is puzzled at her attitude, Pauline is openly defiant. Tortured beyond endurance, Lady Marlow tells her story to a delightful friend of the family, Beatrice Sinclair, who counsels confession, but to no purpose. To save her daughter, Lady Marlow is at last forced to tell her secret to Egerton. He also accepts it without question, but his stunned acceptance of the fact that he cannot marry Pauline rouses Sir Philip to action. Mrs. Barter calls again, this time to be interviewed by Sir Philip.

Bit by bit, in a cleverly written scene, he gets the truth from the terrified blackmailer, and learns what his wife does not know, that her child had died in infancy, and Egerton is the legitimate son of a second marriage. Confirmation is brought by Robert Hethcote, an old friend of Sir Philip's, whose wife is divorced from her first brutal husband, on whom Lady Marlow had refused to call, even at Sir Philip's earnest wish. The play ends on a beautiful scene of reconciliation and forgiveness between Sir Philip and his wife.

Written by a new dramatist, the play shows great promise. All the characters are particularly well drawn, and the dialogue is excellent. The construction is a little loose here and there, and a more experienced writer would have handled the situations more deftly. It is the humanity that Mr. Cecil gets into his play that gives it so strong an appeal.

It is exceedingly well acted. Miss Eva Moore gives a remarkably strong and vivid piece of acting as Lady Marlow, and handles the emotional scenes with the very perfection of skill. Mr. Norman McKinnel makes Sir Philip a splendid blend of strength and gentleness, and his scenes with the younger daughter (charmingly played by Miss Agatha Kentish) are among the most delightful in the play. The sincerity of Miss Doris Lytton as Beatrice Sinclair is beyond praise—it is a singularly pleasing and sympathetic performance. Miss Auriol Lee plays the part of the blackmailing Mrs. Barter for all it is worth, missing nothing, but cleverly avoiding over-emphasis. Miss Pamela Cooper and Mr. Francis Lister play their pretty love scenes excellently, and the latter puts in some very good work in the affecting scene with Lady Marlow. Mr. Teddie Hayward made a hit as a rather precocious schoolboy.

FRENCH PLAYS AT THE PRINCE'S.

"LE CŒUR DISPOSE."

A Comedy, in Three Acts, by M. Francis de Croisset, Played, for the First Time in England, at the Prince's Theatre, on Tuesday, April 26.

Far and away the greatest tribute that the ordinary man-in-the-street Londoner can pay to the performance on Tuesday, the 26th ult., of M. André Brulé and his Theatre de Paris Company, is to say that to the full enjoyment of it a knowledge of the French language was not in the least essential. Sufficient was the sheer brilliant acting; and it was not in the least surprising to find, at the end, an ovation awaiting them that cannot have been excelled in sincerity by any other, accorded to an English company, for years past.

Opinions differ, one knows, about the terrific speed with which the French act comedy. But, histrionically right or wrong, it is national—characteristically right enough—especially in a comedy like "Le Cœur Dispose," where French domesticity, in the higher circles, is pictured to an absolute perfection. It was refreshing, literally, beyond words.

To all intents, "Le Cœur" is just a charming love story. Robert Levaltier, the hero, is a high-spirited young private secretary, who runs to earth an unprincipled adventurer and his *particeps*, and eventually marries the daughter of his employer, a beautiful and fascinating girl (by no means an *ingénue*) who is weary of being courted for her wealth.

M. Brulé (he is, of course, a Parisian Lewis Waller) effects, as the hero, a deep pentration of his part and a scrupulous conformity with its demands that are marvellous. He has an almost uncanny love of detail—and he is the ideal lover. But we look forward to seeing him even better situated—as Latournelle, for instance—in next week's "Cœur de Moineau." Even "Le Cœur Dispose" does not bring out the best that is in him.

Supporting M. Brulé on Tuesday were, most notably, Mme. Madeleine Lely, a delightful heroine; M. Mondos, as her father; M. Severin, the adventurer; and M. Hemery, his accomplice. Little Jean Rauzena, who, as a very important small boy, made a hit all his own. With every temptation to be precocious, he never once was. Finally, many thanks are due to Mr. C. B. Cochran for enabling London to have this season of French plays by French players.

REHEARSAL CLUB ANNUAL MEETING.

A RECORD COLLECTION.

A satisfactory feature of the annual meeting of the Rehearsal Club at Wyndham's Theatre on Friday afternoon, was the record collection of £128.

Mr. Gerald du Maurier—to whose generosity the club's benefactions owe so much—presided, and amongst a notable gathering, he was supported by H.R.H. Princess Christian—a staunch supporter of the charity—Princess Helena Victoria, Lady Marjoribanks, Mrs. Owen Mocatta, Mrs. Pownall, Miss Irene Vanbrugh, the Archdeacon of London, Miss Helen Ferrers, Mr. Donald Calthrop, Lady Tree, Mrs. W. H. Wharton, Lady Edmundson, Mrs. Mayne, secretary, and a galaxy of "stars" of the theatrical profession.

The Chairman, popular Mr. Gerald du Maurier, was the happiest master of ceremonies that could be imagined. His opening speech was full of fun, which gave to the whole proceedings lightness and charm.

When he declared that the large—and the theatre was crowded to the door—audience was gathered for one reason and one reason only, and that was to support Mrs. Mayne, he struck a happy note of tribute to the leading spirit of the Rehearsal Club and its commendable work for the poorer members of the profession that resounded on every heart present.

"I believe," he said, "that the Rehearsal Club is a place somewhere about Leicester-square where Mrs. Mayne goes to rehearse her speeches." His audience quickly absorbed the tribute, and demonstrated its appreciation of the work Mrs. Mayne and her fellow-workers are responsible for.

Then the clever chairman turned round to take advantage of the sympathetic atmosphere he had created. "But supposing there was such a place as the Rehearsal Club," he said, "such a place as I have often dreamed of and imagined myself President of, carrying out all the wonderful work of such an idea." Then he added naively, "And there is, and you can imagine what a helpful thing it would be."

"When you rehearse a play," he continued, "and the ladies and gents. are released for lunch, well, of course, while many people go to have their plover's eggs at the Marlborough, and the leading ladies ride back to Grosvenor-square in their Rolls-Royces, there are the ordinary people—like, say, Miss Vanbrugh (laughter)—who perhaps have to wait about wondering where they can go for lunch, and in these days it is trying to find a place to spend an hour where prices are such that a lunch can be had under three or four shillings, such as is the case at the Rehearsal Club."

The Club in Difficulties.

But the Rehearsal Club was in difficulties at the present moment. He was told that the rent was to be increased 50 per cent., and there were increases in rates and taxes also to be considered.

"I want you to help us very generously this year," appealed Mr. du Maurier. "We have had to complain before that coppers and trinkets and such things have been dropped into the collection bowls which could not be turned into money."

Votes of Thanks.

A vote of hearty thanks to Princess Christian was proposed by Mr. Gilbert Hare, who appropriately declared his duty to be the most pleasing of the afternoon. The Rehearsal Club was grateful for her continued self-sacrificing support of the charity.

Miss Dorothy Overend seconded.

The Archdeacon of London proposed the thanks of the meeting to the Committee. Following the example of the Chairman, he, too, "indulged in a dream." He had dreamt, he said, that the editor of a newspaper had insulted Mr. Gerald du Maurier by calling him a good actor, and that their Chairman had later come to him with his face beaming and happy, and had said he had shot the editor and wanted him to take the chair at the funeral and preside at the banquet of the staff to follow. (Laughter.) That dream came after the "order" from Mrs. Mayne to attend that meeting.

Referring to the work of Mrs. Mayne, the Archdeacon said it always reminded him of the three degrees of comparison—treasure, comparitive treasure, and superlative—Mrs. Mayne. Mrs. Mayne represented the Committee. It was the work done behind the scenes that was the tribute to the good of the club. "That is the work that tells that does not show," he said. "And that is what the Committee of the Rehearsal Club is doing." (Hear, hear.) They provided a rest home, a rest house in the rushing, rushing days of the present time.

Miss Irene Vanbrugh seconded, especially mentioning the "behind the scenes" work of Mrs. Swafferidge.

20,414 Attendances.

Mrs. Mayne, responding, returned thanks for the appreciation of the work of the Committee. She, too, praised the work of Mrs. Swafferidge. She also thanked the Royal visitors for their support. She told of the record of 20,414 attendances at the club during the year, and of 265 new members. This proved the enormous number of girls who had proved the benefit of the club. But the future offered difficulties. She hoped therefore the subscription list would greatly increase.

"The continued success of the Rehearsal Club" was proposed by Mr. Donald Calthrop. His humorous account of an imaginary interview with the Prime Minister "brought down the house."

Vi. Lorraine as Chorus Girl.

Miss Violet Lorraine seconded in a sympathetic contribution that made a deep effect. "Having been a chorus girl myself," she said, "I should like very much to see the chorus girls as kindly looked after as I was when I was a chorus girl, and wandered round to Green-st."

£128 Collection.

The Chairman's announcement of a £128 collection as a record was received with cheers.

Appreciation of the Chairman's assistance was proposed by Miss Sybil Thorndike, and seconded by Miss Bannerman.

Mr. du Maurier's response was that those who had had a bit of luck in life should make it their duty to help the people who had not. It was one's duty always to devote oneself to the interest of one's own profession, and that he hoped to do for the rest of his life. (Applause.)

A CLUB FOR AMATEURS.

DETAILED SCHEME IN PREPARATION.

Strong support for the formation of a central social club and organisation to aid amateur Thespians was forthcoming at a meeting held at the Tavistock Hotel, Covent Garden on April 21. The gathering was called by Mr. Sydney Wallace, of Putney, an enthusiastic amateur actor, who is connected with many bodies of fellow lovers of the art of the stage, and was attended by over seventy representatives of amateur dramatic and operatic societies in the London area.

Mr. Wallace outlined a scheme he had had in mind for some years, declaring it as his opinion that the time was now ripe for launching it. His idea, he said, was for an Amateur Actors' Social Club with headquarters in or near the Strand, and open for membership to all amateur actors in both London and the provinces. The main object would be to bring together all interested in amateur theatricals for their mutual benefit in many directions. By combining their forces and organising their ranks they must secure both artistic and social benefit. He suggested that the club at first should be open nightly so that the large section of the community actuated by the same desires, hopes and ambitions, but now scattered broadcast might meet for social intercourse, debates on their hobby and anything and everything helpful to them.

Letters from well-known amateurs, all hailing the idea with delight, were read. Mr. Louis Parker wrote that he hoped to see in the near future a strong combination of amateur actors, with its own theatre and all necessary requisites, and a system for the interchange of plays, sets, costumes, etc.

During the discussion many useful suggestions were made. All the speakers were emphatic that the club, if formed, must include lady members. "If it does not," said Mr. Levy, "it is doomed to ignoble failure."

Others saw in the movement a great opportunity "for giving a much-needed lead to the legitimate stage."

It transpired that there is at the moment in course of formation a London and District Operatic and Dramatic Societies Association, with a membership already promised of some forty organisations, and the suggestion that the promoters of this should be approached with a view to their amalgamating with the larger body of a national club was at once adopted.

It was realised that the first essential was the securing of funds or guarantees. The meeting was unanimous that if a scheme as suggested was launched, it should be upon a big and attractive scale to ensure its success.

Eventually a provisional committee of nine gentlemen and two ladies, with Mr. Wallace as chairman, was appointed to draw up a detailed scheme for submission to the members of all the numerous amateur theatrical bodies in the Greater London area in order to discover what measure of support was likely to be forthcoming. This accomplished, a further meeting will be called to decide as to future action.

Gastric Ulcers and Weak Nerves

In Bed for Months at a Time. Now Cured by Dr. Cassell's Tablets.

Mrs. White, 48, Pearl Street, South Bank, S.O., Yorks., says:—"I don't know how to praise Dr. Cassell's Tablets enough, I'm quite sure they saved my life. My illness came on about nine years ago. At first I just felt weak and run-down, but this condition grew worse till I seemed to have no strength left. I became so weak that I dared not go out for fear of falling. My case was diagnosed as nervous debility and severe indigestion, which latter brought on gastric ulcers. I was in bed for months at a time, always in great pain, and very nervous. Nobody thought I could live; in fact I was given up three times.

"It was after the last terrible attack that I tried Dr. Cassell's Tablets. I had been in bed thirteen weeks in spite of all the medicine I had, and I can assure you it astonished me to find that after the first box of Dr. Cassell's Tablets I felt distinctly better. Naturally I continued taking them, with the result that I steadily grew stronger. My stomach became easier and my nerves were soothed, though at one time I could not bear a sound. Now, after a course of Dr. Cassell's Tablets, I feel as well as ever in my life."

Mrs. White.

Baby Shadlock.

Baby Wasted to a Frame

So Weak and Pain Worn, but Soon Cured by Dr. Cassell's Tablets.

Mrs. Shadlock, Mill Lane, Morton, Gainsborough, says: "Dr. Cassell's Tablets saved my child's life. She cut her first teeth at thirteen months, and from then became a weak, puny little thing, with no appetite, and getting thinner every day. Her bowels were sometimes dreadfully loose, and again just the reverse, and she wasted so fast that soon she was just a little frame. She hadn't strength even to sit up, and seemed in great pain, too,

"I had lost one child in the same way, and I thought my little Elsie was going too, for all the treatment I had for her did no good. However, reading about Dr. Cassell's Tablets I tried them on baby, and I bless the day I did. In a little while I could see improvement; she began to eat a little, and seemed in less pain. I continued with the tablets, and the result is that Elsie is now quite cured, and a bonny little girl of three."

Dr. Cassell's Tablets

The Universal Home Remedy for

Nervous Breakdown	Neurasthenia	Kidney Trouble
Nerve Failure	Sleeplessness	Indigestion
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Specially valuable for Nursing Mothers and during the Critical Periods of Life.

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Home Prices—1/3 & 3/-
(the 3/- size being the more economical). Sold by Chemists in all parts of the world. Ask for Dr. Cassell's Tablets and refuse substitutes.

TAKE TWO TABLETS
at bedtime and note how well you sleep; continue and you will know the joy of health and vigour.
EQUALLY SUITABLE FOR CHILDREN.

THE REALM OF MUSIC.

CONCERTS OF THE WEEK.

QUEEN'S HALL SYMPHONY.

Hearing, after a long lapse of time, the love duet from Dr. Ethel Smyth's "The Wreckers," conducted by the composer, at the Queen's Hall symphony concert on Saturday, made one wonder again how it was the opera never really caught on at Covent Garden. But sooner or later a work so full of stirring, full-blooded, passionate music is bound to come into its own—when happier operatic days return. Miss Rosina Buckman and Mr. John Coates seemed to be carried away with the life and the glow of it. Both sang finely, and both brought home to us how much we Londoners are losing all these opera-less months.

The other native work, Prof. Granville Bantock's "Hebridean" symphony, gave us more storm and stress music. The battle part is really a terrific affair. The tumult of it makes the heart beat and the brain swim, and that insistent trumpet blare sounds in one's ears at last like the shriek of some wild spirit of the air. Prof. Bantock is the most unmoved of conductors. At the height of the clamour he stood with a smile on his face, waving a tranquil baton. The dreamy, mysterious opening is very beautiful, and the weaving of the ancient folk tunes on which the symphony is founded most ingenious and effective. The Schumann pianoforte concerto, with its mood of happy serenity, was well chosen to give relief to the programme. Miss Myra Hess's playing of the solo part brought out all the poetry of the music. Sir Henry Wood conducted this—with great sympathy for his soloist—the "Egmont" overture, and the Prelude and "Death Song" from "Tristan," which closed the concert, and which was once more magnificently played by his orchestra.

This concert was the last of the 25th season.

KINGSWAY HALL.

It was brave of Mr. Tom Kinniburgh to open the Kingsway Hall concert on Saturday night with Sarastro's great aria out of "The Magic Flute," while people were still coming in, and programme twopences were chinking. But the first grave sound of his fine bass, mellow and vibrant right through to the lowest of those very low tones, established the right "atmosphere," and in a moment the hall was as still as that other hall presided over by Sarastro himself. We had other "tastes" of opera during the evening. Miss Margaret Balfour sang for us, very beautifully, the "Agnus Dei," out of Bizet's "L'Arlesienne," to an accompaniment tastefully played by Mr. Frank Idle (organ), Mr. Geo. Ison (piano), and by an unnamed but clever 'cellist; and Mr. Idle chose as his solo the overture to "William Tell," which he played with rare spirit and brilliancy, and which makes an uncommonly effective organ piece. Miss Sophie Rowlands, a charming soprano, pleased everybody with her clear carolling in "Sing, Joyous Bird." But since she has much dramatic feeling, songs such as the "heart-ballads" she sang for her encores suit her still better. Incidentally, Miss Rowlands knows how to use a sweet and sound mezza-voce with effect. The tenor was Mr. Glyn Dowell, who has a light voice of pleasing quality, and who sang two numbers by Noel Johnson, and afterwards a new and charming little song by Hubert Wilfred Jones very tastefully. Mr. Philip Nifose contributed some beautifully played 'cello solos—one of them W. H. Squire's "Meditation." Mr. Charles Wreford's West Country sketches, always so full of humour and character, were as enjoyable as ever, and Miss Marion Ruth and Mr. Fred Rome's "Cameo Conversations" went to the usual ripple of laughter.

MARK HAMBOURG RECITAL.

The filling of the Royal Albert Hall to hear a solo pianist is scarcely to be accomplished in these days of numerous counter-attractions, plus traffic and social-economic problems. Yet, there can be no doubting the cordial reception accorded Mark Hambourg as he walked briskly on to the platform on Saturday, bowing acknowledgment to an audience that occupied patches of the vast area, and seated himself before the Steinway grand, striking a few chords before settling down to a programme ranging from Bach to Beethoven, or Chopin to more modern composers.

Mark Hambourg has been notable as a player very susceptible to mood, his playing perhaps lacking a warmth of colour at times, but always masterful in technique and sonority of tone. He revels in the healthy vigour of Bach, enjoys the beauties of nature-loving Beethoven, and his playing of Chopin is so technically perfect, it would be difficult to define a limitation of style. In all he essayed he met with an appreciation that should send him joyously on his extended tour in South Africa, assured of a most grateful welcome on his return, under the management of Daniel Mayer Co.

A PLEASING SINGER.

Miss Ilma Marx is a singer who will always be heard with pleasure, and not only for the sake of the pure, unforced quality of her tone. The thoughtful study she gives to the interpretation is evident in everything she sings, and a certain direct simplicity of manner and method carries conviction with it. At her recital in the Æolian Hall on Wednesday Miss Marx made a greater impression in Cæsar Franck's "La Procession" than many a soprano of larger pretensions because of the dignity and the strength of feeling she put into the words. A good legato and smoothly controlled delivery marked her singing of Ivor Gurney's "Sleep." This was one of a well-chosen English group of songs. Another, Peter Warlock's setting of a quaint sixteenth century verse, "When as the Rye," was charmingly sung; and the ornaments and graces in the old French "Pauvre Jacques"—a song "attributed to Marie Antoinette"—were done with ease and finish. Miss Dorothy Brooke, the violinist, who gave assistance, played Vitali's "Ciaccona," with authority and sense of style. Mr. O'Connor Morris accompanied admirably throughout the evening.

A NEW VIOLINIST.

There was a good deal that was refreshing about the playing of Mr. Laurance Turner, a young violinist, who gave a recital in the Wigmore Hall on Wednesday evening. Vigor and vitality, incisiveness of attack, clean, free bowing, and a bright warm tone—very full and rich in the lower registers—were qualities that more than atoned for occasional lapses from true intonation. Since this defect, noticeable in Arnold Bax's Sonata in E major and in Glazounov's Concerto in A minor, almost disappeared as the evening wore on, it was reasonable to suppose that nervousness or excitement acting upon an obviously ardent temperament were the cause. When he arrived at the Fuga from Bach's Sonata in G minor, Mr. Turner was in fuller possession of his powers, and his playing was notable for its boldness and spontaneity and its steadiness of rhythm. The Pugnani-Kreisler "Præludium and Allegro" was done with exhilarating dash and brilliance.

In the Bax Sonata Mr. Turner was joined by Miss Harriet Cohen, who played the pianoforte part with polished skill. Elsewhere Mr. Harold Craxton was the sympathetic accompanist at the piano.

A REFRESHING RECITAL.

Evidently M. Joseph Salmon, the Parisian violoncellist, is no worshipper of the "French Six," Satie and his satellites. His programme, at his recital in the Wigmore Hall on Wednesday afternoon, contained only works by seventeenth and eighteenth century composers—Marcello, Porpora, Nardini, Veracini, Somis, Leclair, Lœillet, Tartini, Ariosti, Marais, Vivaldi, and Senaillé. M. Salmon is a most accomplished artist. His tone is beautiful; mellow, and exquisitely refined, and he plays with wonderful ease. Graciousness is the quality that distinguishes his style; and that, of course, was what made his playing of the Courantes and the Siciliennes, and the Allemandes—belonging to a day when the courtesies of conduct meant a great deal more than they do now—sound so exactly "right." The recital was a recreation and a refreshment from beginning to end. M. Salmon is decidedly an artist to hear.

THE "STROLLING PLAYERS."

Mr. Howard Carr's "Three Heroes" sketches are sure to become immensely popular with orchestral societies. At their first performance by the Strolling Players at Queen's Hall on Thursday—the composer conducting—the audience were delighted with them. Much of their charm is in their melodiousness; they are full of melody, direct in expression, and so "English" in feeling that only a Briton by birth and in spirit could possibly have written them. The sketches, said a programme note, grew out of reading the "glorious records" of O'Leary, V.C., Captain Oates, and Wharneford, V.C. The first, gay and buoyant, and full of energy, rises to a triumphant finish. The rhythm suggests Irish folk-dance tunes, although none is actually used. The second is in the nature of a Lament, sweet, slow, and mournful, but not melancholy. In this the woodwind instruments are used with skill and great expressiveness, and the scoring altogether is full of charming effects. The last is more realistically impressionist than the others. One hears the whir of the wings, the throb of the engines, and is made to feel the excitement of the rush through the air. This, like the first, ends in a burst of jubilation. The Strolling Players had taken the new work to their hearts. They played it con amore, and evidently to the satisfaction of the composer. Mr. Carr was recalled several times, and finally consented to repeat the Wharneford sketch.

The society's own conductor, Mr. Joseph Ivimey, who has done so much to raise the orchestra's status, to command of the rest of the programme. Under his direction a finished performance was given of Mendelssohn's "Scotch" Symphony. The famous Scherzo, which was encored when the symphony was first heard in London, in 1842, at a Philharmonic concert, was played with such exhilarating brio and delicacy that it would certainly have been encored this time if a break had been allowed.

The accompaniments, too, were played in the orchestra's usual careful and alert fashion, to Miss Stiles-Allen's fine singing of Landon Ronald's "Adonais," and in Lalo's violoncello concerto, in D minor, in which Mr. Felix Salmond played the solo part supremely well.

N.S.L. CONCERT.

PALLADIUM.

Much of the programme of the National Sunday League afternoon concert at the "Palladium" was given to performances by Mr. Vladimoff's New Russian Balalaika Orchestra, which looks like becoming as much of an institution here as Russian Ballet and Russian Opera, especially now that the King has heard it, and liked it, at Windsor. On Sunday the orchestra played admirably a number of arrangements of Russian national tunes—the most suitable sort of music for the balalaika. Their rhythmic precision and command of light and shade, from a double forte to a whispered pianissimo, are quite wonderful. In the hands of such artists the frail, sweet voice of instruments of the balalaika family—there are many kinds in the orchestra—though at first it seems monotonous, is capable of much variety and expressiveness in tone-pictures like "Sylvan Grove Has Been Whispering All Night," and the lovely old folk-song, "I'm Sitting On a Stone." These delighted the audience. So did the valse, "Souvenir de Gatchina," which Mr. Vladimoff, a conductor full of music and rhythm to the finger-tips, made to sound as though it would be very alluring to dance to.

Several soloists varied the orchestra's performances. There were songs from the well-known and accomplished soprano, Mme Talia Mey; other songs from Mr. Strelsky, who deputised for Mr. Muk de Jari, and whose artistic use of a sweet falsetto quite brought down the house; violin pieces from clever Mr. Strokoff; and solos from an unnamed pianist—an "extra turn"—a lady with a very free, vigorous, and assured style, who was deservedly much applauded for her brilliant playing.

"TOOTHACHE MUSIC."

BISHOP'S ADDRESS TO STUDENTS.

In the course of an address to students of Trinity College of Music, at an inaugural meeting on Wednesday last, on "The Deeper Significance of Music," Bishop Mercer declared himself in opposition to those who claimed for music the power to express specific ideas. A composer, he said, might start out to translate the agonies of an attack of toothache into terms of music, but his hearers would never be able to understand what he was driving at. They might hazard a guess that he was trying to give them an impression of the tragedy of the fate of Poland, for instance; but the only certain conclusion they would be able to come to would be that there was something decidedly wrong somewhere. He (the Bishop) would rule out all "programmes" for music, all attempts at reproduction of sounds, such as the humming of bees, which, after all, only amounted to imitation.

The question was often asked, was music's appeal to the emotions only or to the intellect. He thought even extreme intellectualists would admit that emotion was the predominating element. But it was impossible to examine the relationship of note to note in a chord and of chord to chord and not to realise that intellectual influences were at work. There must be form in music as in the other arts, and a regard for form argued restraint, and restraint was an attribute of the intellect.

As to whether music had any moral significance, Plato said that music was necessary for the health of the soul. It was the opinion of William Wallace that although no man could yet speak of morals in music, music would possess an ethical significance for future generations who might be capable of using it. He, himself, would only go so far as to say that if conscientious application, involving all that was best and highest in a composer, went to the building of a composition, there must be shown a moral influence in the result. Present-day psychologists spoke of the degenerating influences of "jazz" music. He thought the conclusion to be arrived at was that some music stimulated the higher nature, some the lower.

At the close of his address, Bishop Mercer presented prizes and diplomas to students successful in the recent examinations. Edwin Arthur Crusha, F.R.C.O. (Fellow); Doris Elivna Bilbe, Cyril A. Marks, A.R.C.O., Archibald E. Noon, and Malcolm M. Thompson (Licentiates); and Gladys I. Perriton (Associate), received diplomas. The two "Grosvenor Gooch" Bequest prizes were given to John Fraser Cameron and Freda Irena Webb; and the Library Committee's prize for the highest number of marks at the "Registration" examination in musical history went to Frederic H. Squires. Scholarships for piano were gained by Ena Browne, Irene Kohler, William Lovelock, and Margaret Mather; for singing, by Doris Clarke, Eva Clarke, Doris Duck, Lilian Mann, Edgar Pate; for composition, by Catherine O'Brien; for violin, by Adelaide Collins, Maurice Kamovitch, and Reginald Leopold; and by a Natal scholar, David Cohen, for piano.

A programme of music, very creditably performed by some of the students, opened and closed the proceedings. There was an organ solo by Cyril Marks, a pupil of the College Principal, Dr. C. W. Pearce; violin, violoncello, and piano pieces were played by David Wise, George Roth, and Dorothy Callendar respectively, and Alexandrina Stringer and Florence Wallace contributed pleasant singing.

MUSICAL SUGGESTIONS FOR NEXT WEEK'S FILM RELEASES.

GUIDE TO MUSICAL DIRECTORS.

(SPECIALLY COMPILED FOR "THE ERA.")

Musical directors should not fail to secure the "Suggestions" for film accompaniments which appear week by week in "The Era." Directors who take advantage of these "Suggestions" will have five days in advance of the release in which to obtain the necessary selections. Musical suggestions, if published, should be sent on when the film is booked, but they seldom arrive before the film, if at all.

This is the secret of the musical director's trouble. He either gets none or they are too late to use for the first house. The Editor of "The Era" has therefore resolved that he will do all in his power to assist in this matter by publishing as many suggestion sheets as possible.

This week's instalment supplies the music most suitable for the following films:—

"TERROR ISLAND."
Paramount-Artcraft Film.
Released May 9.

Change Cues.	Style.	Nature of Number.
Opening..	Romance..	Bri. Flo. Mel. Lng.
Houdini as Harry Harper	Intermezzo	Bri. Flor.
In the same neighbourhood	Romance..	Slo. Flo. Mel.
Beverley West, niece of Job	" ..	Ser. Flo. Mel.
Job Mordaunt frames a smooth	Mysterioso	Alleg. Agit.
*When Lila seen reading	Intermezzo	Bri. Flor.
Distrusting her relatives	Romance..	Mod. Flo. Mel.
The usual frantic search	" ..	Sli. Dram. Mel
Fire! Get out—quick	Overture..	Hry. Dram. Alleg.
My Uncle's coming ..	Romance..	Slo. Flo. Mel.
On the wharf, the jubilant	" ..	Ex. Dram. Mel.
My cousin, Miss West	" ..	Slo Hvy Drm Mel Lng.
*When Thug fells Starkey	Overture..	Hvy. Alleg.
Outwitted in his efforts	Romance..	Slo. Dram. Mel.
After a restless night	Waltz lente	Slo. Flo. Mel.
*When men grab Lila Lee	Overture..	Ex. Dram. Agit.
*When Mordaunt locks door	Romance..	Vry. Dram. Ex. Mel.
The presence of the dog	" ..	Mod Dram. Mel.
After hurried repairs	" ..	Hvy. Solid. Mel
*When Stella starts fight	Overture..	Ex. Hry. Alleg. Agit.
Romance blossoms aboard	Romance..	Ser. Flo. Mel.
It is feast day on ..	Intermezzo	Indian. Slo. 2/4
The Hawk's safe, dragged	" ..	Hvy. Solid
Harper and Beverley	Romance..	Slo. Flo. Mel.
Old man, him go free	" ..	Slo. Dram. Mel.
So me take she ..	" ..	Slo. Ser. Hvy. Mel.
Back into the depths	" ..	Slo. Dram. Mel.
The diamonds they must	" ..	Slo. Dram. Mel. wk. up
*When men seen struggling	Overture..	Ex. Hry. Dram. Alleg.
To the superstitious natives	Mysterioso	Sli. Hvy. Dram.
*When Starkey is attacked	Overture..	Dram. Ex. Hry. Alleg.
Towards evening ..	Romance..	Slo. Flo. Mel.

* Action. Rest titles.

"FAITH."
Fox Film.
Released May 9.

As this film has a decided Scotch atmosphere, care must be taken in the fitting. The introduction of several well-known Scotch numbers is essential.

Change Cues.	Style.	Nature of Number.
PART I.		
Opening..	Romance..	Scr. Dram. Mel.
A certain village in Scotland	Scotch ..	The Campbells are Coming
As far as the eye can see	Romance..	Scotch, Slo. Flo. Mel
His niece, Jean ..	Intermezzo	Scotch, Bri.
On a corner	Romance..	Scotch, Ser. Flo. Mel
His life is	Pastorale	Coming thro the Rye
PART II.		
A home	Romance..	Ser. Slo. Flo. Mel
The village grouch ..	" ..	Scotch, Slo. Flo. Mel
*When lovers go to MacGregor	Serenade..	Scotch, 6/8
*When Harden goes to people	Romance..	Scotch, Slo. Flo. Mel
A few days	" ..	Mod. Lit. Flo. Mel
PART III.		
The healing power ..	Romance..	Scotch, Slo. Flo. Mel
*When doctor comes..	" ..	Ser. Slo. Flo. Mel.
Bubbling over ..	Intermezzo	Scotch, Bri. Flor.
*When black out ..	Romance..	Sli. Dram. Mel.
Magistrate, Sandy Burns	" ..	Sli. Ex. Mel.
After three days ..	" ..	Scotch, Flo. Mel
*When Jean runs ..	Intermezzo	Lit. 2/4 Mod.
PART IV.		
Opening	Romance..	Scotch, Slo. Flo. Mel
The law and MacGregor	" ..	Ser. Scotch, Flo. Mel
So the ruse	Wedding..	Scots wa ha
*When Jean faints ..	Romance..	Ser. Slo. Flo. Mel
For the first time ..	" ..	Path. Flo. Mel
PART V.		
Opening	Romance..	Ser. Dram. Mel
*When Macgregor goes to bedside	" ..	Scotch, Slo. Flo. Mel
All is well with her ..	" ..	Lit. Flo. Mel
In due time	Scotch ..	Coming thro the Rye

* Action. Rest titles.

T.C.M. PRIZE PRESENTATION.

The patron of the London Centre of Trinity College of Music, Her Highness the Princess Helena Victoria, presented prizes and certificates to successful students at the annual meeting at Steinway Hall on Tuesday afternoon. Dr. John Warriner, the chairman of the London Centre, who presided, was supported by Sir Frederick Bridge, Dr. C. W. Pearce, principal of the College in Mandeville-place, and Dr. E. F. Horner. The local exhibitions for violin playing and pianoforte playing, of the value of six guineas, were awarded to Henry Berly and Nancy Taylor (violin), and Norman Tucker (piano). For pianoforte playing, in the local examinations, silver medals went to Eva Kiss and Grace Willsher; bronze medals to May Phyllis Purvey and Norman Tucker; other awards to Ethel Victoria Pye, Phyllis Ivermee, Alan Sydney Harrison, Winifred Young, Marion Cook, Evelyn Garner, Winifred Sheppard, and Vera Thornton. Vera Gooding (silver medal) and Dorothy Hicklin were distinguished for elocution; Winifred Stiles gained the silver medal for viola playing; Henry Berly, Charles Dancy, bronze medals for violin playing; and John Woodhouse, Jacqueline Townshend, Francis Green, and Jeannette Langner other awards also for violin. Florence Gaul gained the silver medal for singing, Pearl Rosevear the bronze medal, and Edith Ross another prize, and Stanley Curtis received the bronze medal for organ playing. In the theoretical examinations silver medals were awarded to Ivy Rivett and Reginald Hart; bronze medals to Ivy Wiles, Alice Simpson, Robert Walters; other prizes to Elsie Ridgley, Marion Whitehead, Georgina McKie, Catherine Hirst, Honor Allington, and Ivy Purcell.

Some of the successful students contributed to a pleasant programme of music before the prize-giving. Eva Kiss played a Chopin valse, Winifred Stiles a viola solo, Pearl Rosevear sang, and Henry Berly was heard in part of a violin concerto by Accolay. These four, all very young, showed themselves to be promising performers, worthy of every encouragement.

At the close of the proceedings, Sir Frederick Bridge proposed a vote of thanks to Her Royal Highness, which was supported by Dr. Horner and Mr. Myles Birket Forster.

BRITISH MUSIC SOCIETY.

The Blackheath branch of this society gave a successful concert at Blackheath Concert Hall on the evening of the 18th inst. The first part of the programme was carried out by the Oriana Madrigal Society, conductor Mr. C. Kennedy Scott. In "The Death Croon," from Songs of the Hebrides (Granville Bantock), the solo part was taken by Miss Mary Williams, whose singing was charming. The item was accorded a remarkable ovation at its conclusion. Another delightful selection was an "Ayre for two voices," by the Misses Hughes Pope and Williamson. Miss Maude Willby and Mr. Leonard Rogers were recalled for their excellently rendered dialogue. A group of choral hymns, from the Rig Veda (G. T. Holst), with Mrs. Baird-Stewart at the piano, was another fine performance.

The second part of the programme was devoted to the works of Arnold Bax, and toast

the noted composer was fortunate in having such skilful interpreters as Harriet Cohen and Gladys Marloe. The latter, who was accompanied at the piano by the composer, was responsible for three songs which were enthusiastically received.

STUDIO CLUB CABARET.

Mr. Sydney Burnstead was not particularly favoured by Fortune for his last Cabaret of the season at the Studio Club on Thursday, for several of the artists on the programme were prevented by engagements from putting in an appearance. However, in the words of a well-known comedian, "what there was—was good." Miss Dorothy Viggers, for instance, not only showed a lot of ability as an entertainer at the piano, but also proved that she could sing a ballad with the best of them; whilst a comedian, Mr. Walter Bowles, made a very good impression, being particularly good as a sort of "inebriate swell" monologue. A soprano, Miss Maud Sheila, was encored for her singing of Landon Ronalds' ear-haunting "Down in the Forest," and anon joined her sister Miss Betty Sheila (soubrette) in a merry and bright double turn which was also enthusiastically received. Other successful artists were Mr. Ernest Seabright (bass-tone) and Miss Mab Davies (songs at the piano), whilst the duties of accompanist were shared by Mrs. Lidiatt, Messrs. Ernest H. Shaw, and Maurice C. Hart.

WYMAN & SONS' ANNUAL.

Under the genial chairmanship of Mr. Duncan Macintosh, a record attendance of the members of the bookstall staff of this well-known firm celebrated the annual dinner at the Holborn Restaurant on Saturday last. This being the one occasion of the year on which they are able to assemble, the function forms a reunion of employees from all parts of the United Kingdom, who have seen long service with the firm.

After justice had been done to an excellent dinner, an enjoyable programme of music was arranged by Mr. H. Richards, the hard-working secretary, who is to be heartily congratulated on the excellent entertainment provided. Miss Gladys Davies, the possessor of a well-trained contralto voice, rendered several well-known items in capital style, and was enthusiastically encored. Mr. Wateyn Watcyns, an excellent baritone, gave "In Summer Time on the Bredon," and joined Miss Davies in a duet greatly delighting all present. Another item of good quality was the singing of Miss Mabel Vizard, who was heard to advantage in "My Prayer" and "O Wonder of Love." Mr. E. C Benson, who very ably directed the entertainment, gave "Nirvana," to which his excellent tenor voice did full justice. The comedy element was particularly strong. Fred Rome and Marion Ruth, in their clever cameo classics had to respond to an undeniable encore, while the dry humour of Fred Curtis kept his audience in roars of laughter, and the character studies of Mr. Syd-Freeman were greatly enjoyed. Mr. H. Chalk's songs also gave great pleasure. Mr. Cyril Webber was an efficient accompanist.

Many interesting speeches were made during the evening, amongst these being Sir Philip Gibbs' reply to the visitors'

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MAURICE PIENA.

The numbers recommended by Maurice Piena this week show how it is possible to obtain the utmost value and variety at the least cost. These are issued for salon orchestra, consisting of piano conductor, organ, two first violins, violin obligato, 'cello, bass, flute, oboe, clarinet, cornet, bass trombone and drums, at the low figure of 1s. 6d., and they include some of the classics and the highest-class numbers of all times. The print is clear, the paper good quality, and the cues are fully put in.

"Waltz Triste," by Vescey, is a number arranged for violin solo with a second line for accompaniment violin and a full violin obligato. It has a beautiful haunting melody, and should be suitable in pathetic and emotional situations.

The march, "Eljen a Haza," is of the real Hungarian type, reminiscent of the Rakoczy march.

"Winter-time," by Schumann, is one of the best-known pieces for piano solo. It comences with a slow movement in quavers in the basses; the second part quickens a little, and also becomes a little lighter. The first part of this number is dirge-like, then 8 bars of the first movement are repeated as a conclusion to the second movement, after which the key changes into a rather brighter key, and the original movement in the major closes the number.

"Le Matin," by Kullak, is a beautiful number which one can feel working up from the early dawn to the later and brighter morning.

"None but the Weary Heart," by Tschaikowsky, a transcription of the famous song, is too well known to need more than passing comment. It is one of the most dramatic songs of modern times, and, arranged for orchestra, is just as useful for a solo.

"Hula-Hula" is a flowing number founded on a Hawaiian melody in two-four time. This number is popular as a fox-trot for dances, as well as very useful for the cinema.

Miss Madge Goodall has the distinction of being the first lady to dive off the diving board at Teignmouth Pier this season. Owing to cancellation of tour she is open to accept concert party offers.

Mr. Peter Grahame, the well-known baritone, is giving a song recital at Wigmore Hall to-morrow (Thursday) afternoon. Her Highness Princess Marie Louise has consented to be present. Music lovers may confidently anticipate an artistically enjoyable afternoon.

CONCERT PARTIES AT WORK

New Cadets.

Miss Mabel Leslie's New Cadets are a popular party at Leslie's Rusholme Pavilion, Manchester, this week. Vocal numbers, comedy, and concerted items of uniform excellence are contributed by Harrington Weeks, Gwennie Vaughan, Archie Clifford, Betty Jumel, Sidney Ronald, Brownie Burr, and Alec McGill.

Seven Escalades.

At the Theatre Royal, Loughborough, this week, Arthur Joel presents this company of vaudeville entertainers. The party consists of Ernie O'Moore (comedian), Vesta Lyons (soubrette and dancer), Connie Webster (vocalist at the piano), Ida Gaye (and a concertina), Beryl May (toe-dancer), John Beeching (baritone), and Walter Lintone, who directs the company.

The Pro-Tems.

The attraction at the Anglesey Palace, Burton-on-Trent, this week, is the Pro-Tem Concert Party, presented by Donald Gilbert and Will Judge. The following talented artists are making their first appearance in Burton: Phyllis Gliddon, soprano; Jennie Tate, comedienne and dancer; Ethel Netherway, entertainer; A. Scott Banner, light comedian; Dudley Downing, entertainer; Reg. Ward, tenor; Will Judge, comedian.

Jack o' Lanterns.

At the Pavilion, Torquay, last week, a capital entertainment was presented by the Jack o' Lanterns Concert Party. Led by Mr. Leslie Vernon, who is himself a capital humorist, the fun was well maintained throughout. Miss Gladys Sewell is a comedienne of more than usual ability, and her caricature and song "The Gipsy Warned Me" quite took the house by storm. Miss Enid Hamilton and Mr. Ewart Locke are both vocalists of note. Miss Dora Raiemond and Mr. Arthur Leslie complete the party, and Miss Christine Passmore is a sympathetic accompanist.

Nonsense.

The Nonsense Concert Party, the Heslop-Rihll combination, at Bohemia, Broadstairs, this week, includes two local favourites, Mr. Robert Dennant and Miss Florence Clave. Other members of the clever party are: Mr. Eric Barker, Mr. Claude Russell, Mr. Bert Earle, Miss Billie Dixon, and Miss Dolly Richardson.

Mr. Edmund Carlton's Party.

Mr. Edmund Carlton's talented company of entertainers appeared at the Walshe House Club, Clapham-common, on Saturday evening, and the success of the party was beyond doubt. They gave a delightful three hours' show, the company including Mr. Chas. Stebb, Mr. Tom Curtis, Miss Mimi Rolyat, Miss Ada Goodchild, Miss Connie Goodchild, and Mr. Carlton himself.

Glad Pilots.

This excellent combination of artists, under the direction of Mr. Warwick George, opened at the Winter Garden Pavilion, Teignmouth, last week, and, owing to the huge success achieved, the party was re-engaged for a second week. The vocalists include Miss Helene Riccardo, an admirable vocalist; Miss Lilian Philips entertains well; and Mr. Jack Turner scores in comedy items. The clever dancing of Miss Gladys Parkinson and Mr. Len Richford is greatly appreciated. Mr. Warwick George, who is well known in Teignmouth, contributes humorous items, which are a great acquisition to the programme. The party have some very attractive concerteds, trios, and burlesques, and Mr. Tom Sutton renders excellent service at the piano. The party were specially engaged for the concert given in the Imperial Theatre, Newton Abbott, on Sunday evening, and also for next Sunday evening.

CONCERT PARTY & ENTERTAINMENT NOTES.

About Accompaniments—Pity the Piano Player—Variations in Pitch.

The pianist plays the piano and the piano plays an important part in the process. The piano can mar a performance of the artist, or it can enhance it to a degree which is seldom appreciated by an audience. Action and tone, pitch and tune, on the part of a piano all go towards spoiling or improving a solo or an accompaniment, and the more artistic and conscientious the artist the greater is he affected.

Concert artists and concert parties depend upon the piano as the backbone of the entertainment. Their's is not the luck to have the assistance of a large orchestra, which might well help to cover up any slight deficiencies on the part of the vocalist or to swell and improve the choruses. The piano is their one and only instrument, and upon its often meagre support they alone are compelled to depend. Even the comedian suffers, for he has no comedy instruments to interpolate humorous effects. How seldom does this occur to an audience who in the wisdom of their criticism compare the concert comedian with the variety hall artist?

The Executant's Woes.

Probably concert parties experience more severe and numerous trials in regard to bad pianos than anyone else. At many local halls visited by them any old rosewood box with a set of wire strings that has the semblance of an instrument is good enough from the manager's point of view. Seldom, if ever, is there to be found a really good piano. A fair instrument is essential to a concert party entertainment; yet, extraordinary as it may appear, local managers rarely give this matter the important attention which it calls for. Broken notes and other defects are the rule rather than the exception, and the sufferings of the conscientious accompanist are more than the ordinary imagination is able to grasp.

But, though the plight of the accompanist is bad, that of the solo pianist is far worse, and one shudders to think what he must sometimes endure. The vocalist, the dancer, and the comedian mostly depend upon their own ability, and although a bad accompaniment may affect them to an extent, they are in a far superior position to the artist, who must have a good instrument in order to do any credit to his performance.

Uniform Pitch Desirable.

"Pitch" is another matter which should have better attention. The concert party tours from town to town each week, and the pitch of the local piano varies constantly. One week the tenor finds himself unable to reach his top note, and the next he is emulating the basso profundo. The variation in pitch is a strain on the vocalist, but the biggest sufferer is the instrumental artist in the show, such as the violinist or banjoist, for the strings of their instruments have to be adjusted to the demands of the piano. In the case of the performer on bells or trick instruments, where it is impossible for them to conform with the local piano pitch, their entertainment is ruined entirely, and often they find it necessary to do without any accompaniment whatever. The discordant effect of a handbell solo played to a piano accompaniment half a tone down is to the sensitive ear one of the most agonising of trials We experienced it once, and we know.

Work for the Independents.

How often one notices in an advertisement for an accompanist the words "must be able to transpose at sight"? This ability on the part of a concert part accompanist is certainly an essential qualification when the variety in the pitch of local pianos is taken into consideration.

It would be no matter of difficulty for all local managers to have their pianos not only tuned regularly and put in proper state of repair, but to agree on a universal pitch; and when one comes to think of it, might not that new independent concert party proprietors' association take this matter into consideration with its other objects? The advantages to be obtained would well repay the cost.

Parkhill Pavilion, Croydon.

The Kingsway Music Co. open the Parkhill Pavilion, Croydon, on May 11, under the management of one of their writers, Mr. Wm. Ewart, who in conjunction with the Milgrom Concert Direction, will present a new concert party entertainment, called "Frolic." The artists are Phyllis Ferguson (soprano) and Bernard Hudson (humourist), late of Wallis Arthurs' Cos., Ethel Revnell (male impersonator) of the Lyrics, Dorothy Barnes (soubrette), and Charles Grant (baritone), of the Rouges et Noires, C. H. Harrington (composer and piano entertainer). A new speciality act will be introduced each week, and the production is in the hands of Alfred Wright, appearing this week at the Holborn Empire with the act of Wright Conelly and Mac.

The Peep-Show.

Wilfred Lewe with his original "Peep-Show," is at the Paddock Gardens, Guildford, this week. There is an atmosphere of pleasing novelty about this entertainment, and the artists concerned work hard and very successfully in the many and varied items. The septette includes J. Russell Gower, whose baritone voice was heard to advantage in such numbers as "The Cobbler's Song"; Phyllis Leslie, a clever soubrette who possesses an excellent soprano voice; Fred Jansen, quickly popular with light comedy numbers and footwork; Al. Maurice, responsible for some laughable, quaint, broad comedy; Pearl Joyce, a pleasing contralto; May Phillips, an accomplished entertainer at the piano; and Wilfred Lewe, who is a source of endless genuine fun in a really jolly show.

Royal Academy Scholarships.

The next Royal Academy of Music Scholarships to be competed for are the George Mence Smith, the Mary Maud Gooch, the MacFarren, the Elizabeth Stokes, the Elizabeth Stokes open, the John Stokes and the John Stokes open, which take place on Sept. 14 next. The last day for receiving fees, entries, &c., is Monday, Aug. 29.

"Hiawatha's Wedding."

Mr. Hubert Eisdell will be the soloist in a performance of "Hiawatha's Wedding" which is to be given by the Clapham Catholic Choral Society at the Battersea Town Hall on Wednesday next, May 11. Tickets are to be obtained of the Secretary, 22, Solon New-road, S.W. 4.

Robert Ganthony as Teacher.

Aspiring entertainers will welcome the news that Mr. Robert Ganthony has decided to take up teaching. Mr. Ganthony, himself a humorist of the highest calibre, has the business of entertaining at his finger ends, and there is nothing that he cannot undertake in the way of teaching. His address is 9, Baalbec-road, Highbury.

CONCERT PARTIES ON TOUR.

A LA MODE.—May 2, New, Thirsk.
ARCADIANS.—May 2, His Majesty's, Barrow.
ARCADY.—May 2, Stowhill Pavilion, Newport.
BREVITY.—May 2, Pier, Penarth; 9, Roath Park, Cardiff.
BROWNIES, THE.—May 2, Bognor.
BUBBLES, THE.—May 2, Castle Pavilion, Tonbridge.
CAMOUFLAGE.—May 2, Eastbourne; 9, Eastbourne.
CARAVANITY.—May 2, Eastbourne.
CHUMS.—May 2, Palace, Woking; 9, Castle Gdns., Tonbridge.
CIGARETTES.—May 9, Empire, Redcar.
CLIQUE.—May 2, Royal, Seaham Harbour.
FANATICS, THE.—New Pav., Burnham-on-Sea (season).
FANTASY.—May 2, Assembly Rooms, Salisbury.
FARCE.—May 2, Grage and Kendal.
FOREST FOLK.—May 2, Town Hall, Sale.
FRILLS AND FLOUNCES.—May 2, Leas Pavilion, Folkestone; 9, Leas Pavilion, Folkestone.
GIPSIES, THE.—Pier Pavilion, Hastings (season).
IDEALS.—May 2, Clarence Pier, Southsea.
JAKE-A-LOO.—May 2, Bourne (3), Saffron Walden (3).
JACK O' LANTERNS.—May 2, Swanage.
JOLLITY.—May 2, Pier, Palladium, Southend.
LAUGHING TIME.—May 2, Pier, St. Annes.
MASKS AND FACES.—May 2, Jesmond Pav., Newcastle-on-Tyne.
NEW CADETS.—May 2, Rusholme Pav., Manchester; 9, Rusholme Pav., Manchester.
NONSENSE.—May 2, Broadstairs.
NOVELTY.—May 2, Arcadia, Llandudno; 9, Lyric, Hull.
OPTIMISTS, THE.—May 2, Arcadia Pav., Bradford; 9, Arcadia, Llandudno.
PIERROT, PIERRETTE, AND PIANO.—May 2, Victoria Hall, Keswick.
POPPIES, THE.—May 2, Derby.
POT-POURRI.—May 2, South Parade Pier, Southsea.
PRO RATA.—May 2, Palace, Monmouth; 9, Jesmond Pav., Newcastle-on-Tyne.
QUALITIES, THE.—May 2, New, Pavilion, Swanage.
QUAINTESQUES, THE.—May 2, Corn Ex., Blandford.
RAMBLERS.—May 9, Palace, Loftus, Yorks.
ROGUES, THE.—May 2, Plymouth; 9, Totnes.
ROLLING STONES, THE.—May 2, Arcadian Pav., Leeds.
ROYAL VAUDEVILLIANS, THE.—May 2, Coronation Gardens, Leyton; 9, King's, Oswestry.
RUSTICS, THE.—Pav., High Wycombe (season).
SEVEN ACRES.—May 2, Assembly Rooms, Lytham; 9, Pav., Seaforth.
SEVEN NOBODIES, THE.—May 2, Emp., Redcar.
SOCIETY SIX.—May 2, Aquarium, Brighton.
SUMMITS, THE.—May 2, Kursaal, Whitley Bay; 9, Kursaal, Whitley Bay.
SUPREMACY.—May 2, Anglesey Pal., Burton.
TANGLERS, THE.—May 2, Town Hall, Knottingley.
TOPICS, THE.—May 2, Pal., Chepstow (3); 5, Palace, Trowbridge (3).
WANGLERS, THE.—May 2, New Pav., Morecambe.
WITS, THE.—May 9, Birmingham.

C.A.A. AT HOME.

It was a capital idea of the Concert Artists' Association to conclude a bumper social season with an At Home at which the bulk of the entertainment was provided by the members of the Committee. For one thing, it ensured that, from the artistic point of view, the programme would be brilliant, and secondly, it gave all the members an opportunity of applauding individually the various ladies and gentlemen who have served the Association so well during their tenure of office, on the Executive. Thus, Mr. Hon. Secretary Julius E. Day, who proved himself to be an accomplished baritone, came in for a huge reception, and a similar demonstration of appreciation and affection attended the efforts of Mr. Hon. Treasurer Harry Crozleigh, whose neat and original "Bones" fantasia was played for the most part on various domestic utensils, and of Mr. Chairman Alfred Thomas, who shone brilliantly as an artistic entertainer. Mr. Edward Dykes (bass) and Mr. Clay Thomas (baritone) were not allowed to leave the stage under two encores, whilst only the exigencies of time apparently prevented Mr. John Humphreys from sharing a similar fate. Our very best compliments also to Committee-lady Miss Mary Pitcairn, who used her contralto voice with such good effect in Gounod's setting of the "Song of Ruth"; to Mr. Gerald Adams, a powerful tenor, who gave a very virile rendering of "Nirvana," and to Messrs. Harry Borden, Chas. Morton, and Percy Barkshire, experienced vocalists all.

On the lighter side we had that worthy entertainer, Mr. Charles Connell, Mr. Bret Hayden, whose homely and witty turn was much appreciated; Mr. A. E. Nickolds, the popular banjo manipulator; Mr. Archie Naish, with humour at the piano; Nikola, the magician, with some baffling "stunts"; Miss Rose Smith-Rose, who recited well; and Messrs. Fred Gregory and Fred Wildon, who provided a very amusing double act. Others to assist were Mr. Sivori Levey, Miss Gertie Mayo, and Mr. Sydney Warwick, who shared the duties of accompanist. A special word of praise is due to Miss Winifred Mansfield, a light comedy vocalist, who proved so attractive an item in the first half of the programme that she was put on again in the second. Mr. Alfred Bishop was, as usual, the highly efficient hon. stage manager. The chairman of the evening was Mr. C. R. J. Atkin Swan, M.B., of the Medical Staff of the Association, who was received with musical honours, and who contributed a frank, witty and interesting speech on the medical side of the Association.

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THEATRICAL GOSSIP.

Earlier Closing Threatened — Railway Service Suspensions — County Council Attack on the Queue—The D'Oyly Carte London Season.

Earlier Closing Under Consideration.

The continuance of the coal strike has brought up the proposal to restrict the lighting in places of amusement. Answering a question by Viscount Curzon in the House of Commons on Monday, Mr. Bridgman said the question whether regulations should be issued directing early closing of all places of relaxation and entertainment was now being considered in relation to the amount of available stocks and the saving which could be effected.

We hope that the closure, if it is decided upon, will not be made earlier than it was during the war, when places of amusement were allowed to remain open until 10.30. It should be remembered that the closing of theatres would not effect any economies in fuel, but would rather be a source of expenditure, as while people are assembled in a theatre lighting at home is being saved.

Railway Rearrangements.

Cutting of trains is being drastically imposed this week, and touring managers would be well advised to consult the timetables at the week-end before issuing their train calls. It is anticipated that many trains, especially on branch lines, will be taken off next Sunday. The companies themselves will not know definitely until Friday, but it is hoped that the 12 (noon) from Euston to Manchester and Liverpool and the 12 (noon) from King's Cross to Leeds and York will run.

L.C.C. and the Queue.

More interference with the business of the theatre! The agenda of the meeting of the London County Council yesterday contained a resolution, moved by Mr. Ammon, "That it be an instruction to the Theatres and Music Halls Committee to consider and report whether, with a view to abolishing or minimising queues, it shall be a condition of licence of places of public entertainment that a system of booking to all parts of the premises be instituted."

Theatre managers have for years endeavoured to provide a substitute for the queue, but the public cling obstinately to the system. The booking of seats provides no remedy, for it acts unfairly against the person who cannot arrange his theatregoing the necessary time in advance. There are ample laws governing the question of the queue as an obstruction in the public highway, and why the County Council should step in to legislate further on the matter seems to be due to an insatiable desire to hamper the industry wherever possible.

Musical Menus a la Carte.

We are asked to correct an erroneous impression which seems to have crept into certain daily and weekly newspapers to the effect that Mr. Charles B. Cochran is to "present" the Gilbert and Sullivan operas at the Prince's Theatre some time next autumn. The facts of the case are as follow:—

After Mr. Cochran has got through his present French season, his pending Russian Ballet season, and his forthcoming season with a new American "thriller," called "The Emperor Jones" (with a real negro tragedian in the name part)—all to be given at the Prince's, he (C.B.C.) will let that theatre to Mr. Rupert D'Oyly Carte, who will again be the "presenter" of the ever-welcome Gilbert and Sullivan operas.

Mr. Carte will, during his next revival of the G. & S. operas at the Prince's, give that long-shelved example, "Ruddigore." It has just been proved to us by the official "returns" that "Ruddigore," recently revived at Glasgow, and since played a good deal on tour, has proved a huge financial success. Mr. Carte's season at the Prince's will start towards the end of October, and will last till the beginning of the New Year.

A.A. Propaganda.

Non-members are specially invited to the propaganda meeting of the Actors' Association, which takes place to-morrow (Thursday) at 3.30, as matters of particular interest to them will be discussed.

The Cinema Contract.

Good progress is being made with the joint endeavours of the Actors' Association and the Variety Artists' Federation to organise the cinema actor. The intention is to draw up as soon as possible a cinema standard contract for the crowd worker, and the best means of securing that is for artists to join the section of either Association devoted to those ends.

Right-O!

Look out for a new play by a certain important American author. It is called "The Right Girl!" Let us hope that when it arrives here—as it will soon—we shall all find it the Right Play!

The Old Vic.

"Pericles," the only new production during the last four weeks of the season, and the 29th play in the Old Vic's Shakespearean repertory, will be presented for the first time on Monday evening and repeated on the following Tuesday, Wednesday, and Friday evenings, and Thursday matinée. Three operas will be given during the same week: Verdi's "La Traviata" on Thursday evening, Wagner's "Tristan and Isolde" on Saturday afternoon, and Balfe's "Bohemian Girl" on Saturday evening.

Shakespeare in Paris.

Mr. J. K. Hackett, the eminent American tragedian, will shortly go to Paris to play a few special performances of "Macbeth" and "Othello." Mr. Louis Calvert is making the production for him, and will accompany Mr. Hackett to Paris.

Catholic Stage Guild in Canada.

Mr. Alfred Ibberson, of Sir John Martin Harvey's company, writes from His Majesty's Theatre, Montreal, that he has entirely reorganised the Canadian Branch of the Catholic Stage Guild, and has secured the warm approval of the Archbishops of Winnipeg and Edmonton to the Guild. Mrs. R. H. Ives, 358, McKay-street, Montreal, is the Hon. Secretary. She requests that any member going to Canada will call upon her.

The Guild was established the Guild seven years ago, with the assistance of the late Charles Cameron, in the chief cities of Canada, on the company's previous tour of the Dominion. A very successful meeting was held at Mrs. Ives' house last month under the presidency of the Rev. W. H. Hingston, S.J.

The Repertory Players.

On Sunday evening, May 8, at 7.30 p.m., the Repertory Players will produce at the Kingsway Theatre, a new comedy in three acts entitled "Crêpe-de-Chine," by W. Edward Stirling and F. Brett Young, the novelist. Preceding the comedy will be a new one-act play by Anton Tchekoff, "The Anniversary," never previously seen on the stage. It deals with the troubles of a bank manager on the annual meeting day. The Hon. Secretary of the Society is Walter V. Tobias, 7, Donaldson-road, Brondesbury, N.W. 6.

News from the East.

We heard from Minnie Rayner the other day from Johannesburg. She tells us that the company had a delightful voyage, and that "everyone is so nice and kind over here." "Kissing Time" has gone well in Johannesburg. Dunedin, Port Elizabeth, Cape Town, and then back to Johannesburg is the programme. She hopes to be home by Christmas, when she rejoins "The Grand Guignol" at the Little Theatre.

Miss Rayner, who celebrated her birthday last Monday (May 2), has a great love of travel. She knew Johannesburg in its young days, when it took her twelve days to travel from the Golden to the Diamond City by ox wagon, a journey which now can be accomplished by train in as many hours.

Margaret Swallow's Return.

Appropriately as a herald of summer, Miss Margaret Swallow has returned to London, after a long tour in Australia and New Zealand, where she has been adding to her laurels as leading lady, with George Tully, in "The Man From Toronto" and "Home and Beauty." She had the most eulogistic Press notices, one paper going so far as to allude to her as "the Younger Marie Tempest." Another declared that "If you closed your eyes you would imagine you were listening to Ada Reeve." This double description Miss Swallow, who was coming rapidly to the front before she left London, hopes to realise shortly in the West-End.

Miss Swallow has been practically round the world with one lady companion, and declares she had a gorgeous time. The journey included a five days' train ride through the Rockies. Formerly she played leading parts with Cyril Maude, and appeared with him in the initial performance of "Grumpy" in America. We hope soon to see her in an important production.

Peer-Playwright for Ambassadors.

Lord Dunsany, the Irish Baron, is the next dramatist to be "featured" at the Ambassadors Theatre when the present Hibernian success, "The White-Headed Boy," quits that house to go on what is understood to be a circumnavigatory tour. Miss Gladys Cooper and Mr. Henry Ainley will be the respective leading lady and leading man in this new Dunsany drama—which we hear is of a fantastic form.

Lord Dunsany, who is the eighteenth holder of the Barony, has given to the English and Irish stages a good many dramatic works, small and large, and mostly in verse. They include "The Glittering Gate" and "King Argimenes" (both brought from the Abbey-street Theatre, Dublin, to the Court in Sloane-square); "The Gods of the Mountain," produced at the Haymarket ten years ago, and "The Gates of Doom" at that theatre a couple of years later.

Site of the "Duke's Theatre."

On Wednesday the Salisbury Hotel, Fleet-street, was offered for sale, but withdrawn owing to the reserve not being reached. Salisbury Square was the site of the only theatre ever erected in Fleet-street—or, one may say, theatres, for one after another arose on much the same site, the first being a rough playhouse, a converted granary, built in 1629. This was destroyed by zealous Puritans in 1649, but was rebuilt in 1660, when the Restoration enabled dramatic representations once more to be given with safety.

This building was destroyed in the Great Fire, but in 1671 the great Davenant got Wren to design him a really ambitious theatre, with a fine stone frontage on the south, and steps leading down to the water, the river being then much nearer to Fleet-street than it is now. Pepys frequently visited this theatre, both before and after Davenant's death, and Betterton and many other famous players were seen on its boards.

Plays for Amateurs.

Among recent additions to the Authors' Society's list of plays available for production by amateurs are six of Tolstoy's plays translated by L. and A. Maude. The plays are: "The Power of Darkness," 5 acts; "The First Distiller," 6 short acts; "Fruits of Culture," 4 acts; "The Live Corpse," 6 acts; "The Cause of It All," 2 acts; "The Light Shines in Darkness," 4 acts. All the plays are published by Messrs. Constable and Co., 10, Orange-street, W.C., and particulars of terms to amateurs can be obtained from the secretary, Authors' Society, Collection Bureau, 1, Central-buildings, Tothill-street, S.W. 1.

Miss Horniman's Farewell.

Saturday evening marked the close of Miss Horniman's tenancy of the Gaiety, Manchester, as a repertory theatre. In the speech which she addressed to the audience she preserved a cheerful tone, though the occasion was a sad one, inasmuch as it was the termination of a notable theatrical enterprise, which deserved an enduring success. Referring to the past, she said she was proud of the good work that had been done at the Gaiety. Nothing could destroy that. She was also proud of her people, those who had helped her in the good work.

With reference to the future Miss Horniman made a special appeal to the young people. She said: "It is they who must see to it that Manchester shall again have a theatre worthy of it. Manchester can afford the finest theatre in Europe, and I hope you young people will never rest till you get it." On the stage with Miss Horniman were Dr. Somers, of the Playgoers' Club, the Dean of Manchester, Alderman Carter, M.P., and the Chief Constable. The house was packed, and a great reception was accorded Miss Horniman.

No Slump at the Liverpool Shakespeare.

In spite of the drastic restrictions imposed on the entertainment providers, Mr. W. W. Kelly, of the Shakespeare, declares that business is maintained at a very high level. Looking in one night last week, our representative found a crowded house enjoying the whimsicalities of "Potash and Perlmutter," and this week the advance booking augurs well for an equal success with the up-to-date version of "My Sweetheart." Maintaining his high level of attractions, Mr. Kelly will on Monday next submit "Daddy Longlegs."

Delayed Through Coal Strike.

Our Belfast correspondent writes that the announcement was made on Monday that, owing to restricted transport service between Great Britain and Ireland, due to the coal strike, "Hullo America" Company could not reach Belfast until Tuesday. It was added that the company would appear at Grand Opera House on that night and during the week.

Mr. F. G. Kimberley's Cup.

At the Theatre Royal, Wolverhampton, on Friday evening, a cordial welcome was given the Wolverhampton Wanderers loud applause greeting their appearance on the stage and their hearty rendering of a topical chorus. Mr. F. G. Kimberley paid the footballers a high tribute of praise for the gallant fight they made in trying to bring the English Cup to the town. The Wanderers, he said, lost in the final by the lowest possible margin, and had shown that they could be good losers as well as good winners.

The Wanderers had not brought the Cup, added Mr. Kimberley, but he was going to commemorate their performance by giving a trophy to be known as the Wanderers' Cup, to be competed for by one of the local leagues. Val Gregory, the Wanderers' captain, speaking on be half of the players, acknowledged what he regarded as their fine reception, and also thanked Mr. and Mrs. Kimberley for the friendliness they had always shown towards the Wanderers. "Win or lose," he remarked, "we have always been made welcome at the Theatre Royal."

Bradford Municipal Theatre Proposal.

The proposal to build a large municipal theatre in Bradford is not being received with the approval that its promoters would like. In the first place the theatre is not wanted, and in the second place it is urged that the rates are already so high that the city can bear no more.

Mr. Francis Laidler has written a spirited protest to the local press commenting on the injustice of putting up at his expense a theatre to compete with the one for which he pays thousands of pounds in rates.

The statement that with the conversion of the Theatre Royal into a cinema Bradford would be without a temple of the drama is utterly misleading. As we have before pointed out, from Aug. 1 next the Prince's becomes a No. 1 theatre, at which all the first-class companies will appear. "It is easy enough simply to build a theatre, especially with ratepayers' money," adds Mr. Laidler pertinently, "but if attractions are not available, what then? The theatrical touring managements don't desert proprietors they know and with whom they have done good business previously, to go to another theatre with their attractions only because it is run by the Corporation and it has a very big capacity. They know that too big capacity is worse than too small."

"A Social Convenience" to Tour.

The run of "A Social Convenience" closed at the Royalty Theatre on Saturday evening. Mr. Dennis Eadie and the present Royalty Theatre company are embarking upon a short tour with Mr. H. M. Harwood's brilliant comedy, starting at the Grand Theatre, Croydon, on May 9, to be followed by visits to Eastbourne, Folkestone, and Brighton. At the end of the tour in June Mr. Eadie will take a vacation prior to resuming his activities at the Royalty, where, in conjunction with Mr. Frank Curzon, he will produce and appear in a new play in the early autumn.

Raymond Ellis.

The above-named artist, who has for some time been playing the part of Mr. Beaudon in the touring version of "Irene," is a singer with a big reputation. A Russian by birth, he graduated at the Royal Academy of Music, and was an operatic gold medallist. He was a member of the Rosing Opera Company during their season at the Opera House, and afterwards went to America, where he did opera and concert work. Whilst in America he played the part of the French aviator in "Going Up" for two years. He came back to this country to give a series of recitals, and subsequently took up his present engagement.

The present tour of "Irene" finishes in a few weeks, and Mr. Ellis may get his opportunity of playing a foreign character part in a West End production, as his broken accent and fine voice are a very pleasing combination.

Miss Laura Graves gave an excellent show on April 21 at the Paddington Town Hall. Miss Graves was a member of the late Sir George Alexander's company for many years, and did much good work with him. Able assistance was rendered by Patricia Ashwell-Graves, her daughter, D. Hay Petrie, Audrey Hyde, Kitty Carlton, Mrs. Hyde-Johnson, Millicent Hyde, and Gavin Lee.

Miss Nina Oldfield has just concluded a most successful tour in Mr. Seymour Hicks' company. She did not appear in her original part of Mary Gold in the recent production at the Battersea Palace of "Sweethearts and Wives," as announced in the programme. As stated in our columns the part was cleverly played by Miss Doris Clyde.

THE SHAKESPEARE WEEK.

SHAKESPEARE ASSOCIATION'S FESTIVAL.

The Shakespeare Association's Festival at the New Theatre on Friday afternoon was a tremendous success. Nor could it have been otherwise, with such famous players to assist in the programme as Miss Ellen Terry, Miss Sybil Thorndike, Mr. Matheson Lang, Mr. Arthur Bourchier, and Miss Lillah McCarthy.

The best acted of the many scenes was, perhaps, the first from Act IV. of "Much Ado About Nothing," with Mr. Lang as Benedick, Miss McCarthy as Beatrice, and Miss Dorothy Holmes-Gore a perfectly delightful Hero; in Scenes 4 and 5 of Act IV., "Henry IV.," wherein Mr. Frank Cellier made an excellent King, and Mr. Basil Rathbone, as Prince of Wales, played with a grand restraint and an eminent sincerity.

"Henry VIII.," Act IV., Scene 2, was notable, too, as including the wonderful Miss Sybil Thorndike. It was a joy to see her once more in what is, after all, her true environment. As Sir Israel Gollancz, the Association's Chairman, said at the close of the Festival: "I wish that Shakespeare could reclaim her." Miss Thorndike was finely aided in her scene by her brother Russell (Capucius) and Mr. Lewis Casson (Griffith).

Mr. Arthur Bourchier played Shylock; Mr. James K. Hackett recalled his magnificent Macbeth; and Mr. Leslie Faber was Macduff.

Then there were many of the sweet Shakespearean songs interspersed. Miss Winifred Barnes, for instance, sang Dr. Arne's "Where the Bee Sucks," and Mr. C. Hayden-Coffin's "Sigh No More, Ladies," showed that he has lost none of that delightful *savoir enchanter* that has always been his especial gift.

To crown everything—and nothing else could have presumed to be able to do it—was the great Mercy Speech from "The Merchant of Venice," delivered magnificently by Miss Ellen Terry, who received an enormous welcome—and a lovely bouquet from the Association.

STRATFORD-ON-AVON.

A SURPRISE DEVELOPMENT.

Some excitement has been caused in the little Warwickshire town by the proposal of the Memorial Governors to utilise the Theatre (between festivals) for high-class cinema performances, but, as Mr. Archie Flower (the chairman of Governors) very frankly puts it, the Association wanted money badly, whether the Theatre was used or not the Governors had to pay rates and certain other charges, so that any surplus which might be made over and above the weekly expenditure involved in showing high-class pictures would be net profit, and would be utilised to clear off the overdraft (nearly £7,000), and after that to augment their endowment fund. Sir Whitworth Wallis, Birmingham's art director, thought a properly controlled cinema would be a great advantage to the town. Mr. Norman Wilkinson approved the innovation, and said he had often longed to see a "Life of Shakespeare" produced with a well-known actor as the immortal bard.

"Richard III."

"Antony and Cleopatra" has been the outstanding success of the Festival, and on Saturday "Richard III." was presented to a large audience. The play was staged with the studied simplicity that makes all the Bridges-Adams' productions, giving adequate but not obtrusive background for the actions. Baliol Holloway was cast for Richard, and his impersonation was a fine one, displaying the craft, scheming, and callous indifference that are inevitably associated with the king. Edmund Willard as the Duke of Buckingham played capitally, Gwen Richardson did well as Elizabeth, Queen to Edward IV., and but for a tendency to overpowering vehemence, Mabel Todd was a capable Dowager Queen.

THE BENSON FESTIVAL.

Sir Frank Benson is this year holding a two weeks' Shakespearean Birthday Festival at His Majesty's Theatre, Aberdeen. On the birthday "The Merchant of Venice" and "Macbeth" were presented, and seven other of Shakespeare's plays are being given during the visit, which is under the auspices of the University authorities. The season is meeting with very marked success.

The principal members of the Benson company, in addition to Sir Frank Benson, are Messrs. Alexander Marsh, Douglas Burbidge, B. A. Pittar and S. A. Cookson, Misses Constance Robertson, Miss Mollie Sainton and Miss Grace Darby.

"TWELFTH NIGHT" AT HARROW.

Shakespeare week was duly commemorated in Harrow, three first-rate performances of "Twelfth Night" being presented in St. Peter's Hall by Madame Adelaide Lambe.

The performances reached a very high standard of excellence, and no pains had been spared in detail; several properties appropriate to the period having been procured.

The parts of Sebastian and Viola were as twinlike as could well be imagined, and splendidly played by Miss Florence Vokes and Miss Gladys Driver respectively, whilst Miss Phyllis Rae as Olivia was graceful, refined and perfectly charming.

Malvolio's exacting part was well sustained by Mr. J. Barlow-Smith, and that of the love-lorn Duke was the obvious part for Mr. Cecil Farley's voice and deliberate style. Antonio (Mr. Frank Butterworth) was another example of sound judgment in the selection of the cast, his rugged style suiting the part exactly. Sir Toby Belch (Mr. Roland Taylor) and Sir Andrew Aguecheek (Mr. Frank Shearlock) were quite irresistible in the drinking scene; whilst Miss Dorothy Webb as Maria played in a delightfully naive and captivating manner. Clown (Mr. Jack Beet) was also splendid, and the vocal numbers were capitally sung.

The smaller parts, Fabian, Valentine, Curio, and the Priest yere well in keeping with the rest, by Mr. Vivian Crooke, Miss Alice Brunker, Miss Evelyn Borer, and Mr. Harold Menday. The fact that all the cast are pupils of Madame Lambe, a well-known singing teacher, doubtless accounts for the commendable clear diction noticeable throughout the play.

A new play, entitled "A Maid of Cambria," a romance of the Welsh hills, written by Myfanwy Howell, was produced in Middlesbrough last week. This is the third play Miss Howell, who is not yet nineteen, has written and produced in the town.

ACTORS' ASSOCIATION MATTERS.

SECRETARY'S NOTES.

Standard Contract and Illness.

The Standard Contract does not provide for the payment of an artist during the time he or she may be absent through illness. Members can, however, insure themselves against this possibility. The secretary has been able to get a special policy from an insurance company for any individual member who may care to do this.

Valentine Memorial Fund.

The council are having books of "bricks" printed, which will be valued at 2s. 6d. per book—each book to contain 30 "bricks," valued at one penny each. If each member would purchase a book of stamps, this would mean the sale of 6,000 at 2s. 6d.—£750. Members should have no difficulty whatever in selling these penny "bricks" to other members of the profession or members of the general public who are interested, and, therefore, it will be possible to raise £750, possibly in a month, without it actually costing any of our members a farthing.

With other schemes the council have in view it should shortly be possible to assure the £3 minimum wage for life to every actor and actress who is a member of the Actors' Association—upon reaching the age of 60 years.

Propaganda Meetings.

Members are reminded that these meetings are held every fortnight in the rooms of the association when matters of mutual interest are discussed. The next meeting will take place at 3.30 p.m. on Thursday, May 5, when it is hoped that as many members and non-members as possible will attend.

Actors' Church Union Sale.

Members are asked to send along for the A.A. stall any toys, children's clothing, or donations to Madame Isabel Beresford, care of the Actors' Association, 32, Regent Street, W. The sale is on June 10.

Friday's Council Meeting.

The usual weekly meeting of the Council was held on April 29. Present: Mr. J. Fisher White (in the chair), Messrs. F. B. J. Sharp, Chas. R. Stone, John Howell, A. Harding Steerman, C. Hargrave Mansell, Basil Rathbone, Henry Oscar, Ben Webster, Frank B. Grey, Frank Irish, Lennox Pawle, David G. Noble, Sydney Paxton, Muni Moncrieff, Luke Forster, Alfred Lugg (secretary), Misses Lisa Coleman, Renee Kelly, Lilian Braithwaite, Mary Jerrold, Jessica Black, Mme. Isabel Beresford, and Mrs. Saba Raleigh.

Reports of the "Ways and Means," Rules, Nominations, and House Committees were read and their adoption carried.

The chairman's letters included one from Mr. George Fry and a petition signed by various A.A. members.

The secretary's letters comprised those from Messrs. Edward Stirling, C. Austen-Lee, Herbert Pearson, Henry Vibart, Frank Heath-Saunders, Bertram Wallis, and Miss Gladys Elliott regretting their enforced absence, also letters from the Labour Party, the "Daily Herald," National Federation of Technical, Professional, Administrative and Supervisory Workers, Mr. H. B Clements, Mr. Jos. B. Williams, Mr. Gillespie, The Eureka Vacuum Co., and the Association of Touring Managers.

ARTISTS AND SOUTH AFRICA

TO THE EDITOR OF "THE ERA."

Sir,—Through the medium of your columns, great publicity has been given from time to time to the organisation of the Associated Actors and Artists of Africa.

We understand that their proposed log is at present under consideration by the African Theatres Trust and Managerial concerns, controlling about 90 per cent. of the theatrical industry in South Africa.

As soon as this agreement is entered into between the Managers and the A.A.A.A., we hope to receive information immediately from Africa of the terms of such an agreement, upon which we will frame our contracts accordingly, and it is hoped that no artist leaving this country will attempt to proceed to South Africa unless they have the agreed contract.

Overseas and South African artists at present in South Africa are unanimous that the terms and conditions should be the same for "imported" as for "local" artists.

At present an anomalous position exists that English chorus and ballet touring South Africa do so in some cases at considerably less salary than the South African chorister. Further, the "local" chorister is not charged commission.

This is a state of affairs that the Actors' Association, together with the A.A.A.A., feel cannot be allowed to continue, and the South African organisation is unanimously agreed on the following points:—

(1) Full salary to be paid for all rehearsals or alternately from time and place of engagement and during tour until the employee returns to the place of engagement.

(2) That in the case of artists from overseas, full salaries should be paid from the day of arrival in South Africa to the day of departure inclusive.

With reference to Costumes. It appears that the South African theatres provide all the costumes and wigs to all artists in grand opera, comic opera, musical comedy, revue, pantomime, and concert party. In farce, comedy, and drama they have in the past supplied a large amount of wardrobe, but so far as can be ascertained, there appears to be no hard and fast ruling on this point.

We hope that the South African Association will endeavour to induce the management to supply a full wardrobe, as undoubtedly the wardrobe is part of the cost of production.

If their efforts are successful in getting full salary from the date of engagement to the termination of engagement, such matters as payment for "sleepers" and extra travelling expenses, which the Actors' Association have felt the artists were entitled to, would not arise, as they would be in receipt of a regular salary.

It is hoped by the Actors' Association here that as the South African actors have declared a "closed shop" that all artists will avail themselves of the offer to join the South African Association upon landing, in view of the fact that this Association's sole object is the betterment of conditions by constitutional methods.

Although an entirely new organisation, the South African artists have made great progress and have expressed themselves singularly fortunate and deeply indebted in having the wholehearted support of many members of the A.A. at present in South Africa, and they have asked me in particular to express their gratitude to Miss Minnie Rayner and Messrs. Higginson and Harrison for their aid. The above-named artists are, I understand, making themselves responsible for the particular points arising out of the difficulties of overseas artists, and knowing the excellent work Miss Minnie Rayner did as an A.A. delegate on tour, I feel sure that artists may safely rest content that their points are being well dealt with.

Usually at present contracts of every artist arriving in South Africa allow the Manager to keep them out of employment for two weeks after their arrival, during which period no salary is paid if no performance is given, and it is a well-known fact that usually the managements avail themselves of this clause. Rarely does an artist or company commence at once except in vaudeville. If we add to this the time lost on the boat and usually a week lost in England before sailing with expenses going on all the time, it is easily seen that only a very long contract could compensate the artist for this loss of time.

We learn that the hotels are very expensive, and have received information from the A.A.A.A. that a fair estimate to a new arrival is £4 per week. Older visitors by knowing the ropes may secure better terms, but it is an experienced fact in South Africa that a new arrival finds that living is extremely expensive during the first few weeks.

Luggage is handled by the A.T.T. free of charge. Meals on the trains are charged at the rate of:—

	s.	d.
Breakfast	3	0
Lunch	3	6
Dinner	4	6

These figures are exclusive of "tips," which are very necessary. "Tipping" in the Profession in South Africa, it is stated, is not so common as in England, and there has been a general feeling throughout the Continent that "tipping" should be abolished altogether.

All long-distance trains in South Africa appear to be "sleepers" or corridor trains. Beds are charged for at 3s. per journey (unbroken). The average journey from town to town being about 36 hours, and usually the journeys are taken by "mixed goods," e.g., corridor trains attached to a goods train. This form of travel is slow, but comparatively comfortable. It is necessary in most cases to avoid a night out. No dining car appears to be provided on these trains—and the artist finds it necessary to provide his or her own food utensils and bedding. The cost of food alone may be estimated at 10s. per day. Artists in companies travel in specially reserved coaches, but in vaudeville they travel as the general public. Married couples usually travel together, and a six-berth compartment is usually allocated to four choristers, and a four-berth compartment (1st class) usually is given to three principals or a married couple (principals).

Prominent artists are usually given a coupé (*e.g.*, half compartment).

The question of travel we are informed is really not a pressing one, and we are promised further particulars from South Africa concerning local conditions at an early and convenient date.

Yours faithfully,
ALFRED LUGG,
General Secretary.

The Actors' Association,
32, Regent-street, London, W. 1.
April 27, 1921.

THE EXTRA THIRTEEN SHILLINGS.

TO THE EDITOR OF "THE ERA."

Dear Sir,—Some members say, "An unlucky number" I say "An un-wise number!" When I took out my new card of membership at the beginning of the year, I did it with the understanding that I had to again pay three shillings to a Protection fund. I have paid three shillings, and I protest against paying more, not because I am unable to do so, but because I consider it unnecessary, and because I am quite sure the majority of provincial members find it an impossible thing.

They have recently passed through the pantomime season—a dead blank for many—and have also passed through Lent. And now we have the coal strike, and things in the country are very bad for dramatic artists.

We are told that only five hundred members voted on this question, and that all, save thirty-nine, were in favour of the thirteen shillings. But five hundred votes do not constitute the voice of three thousand. 'Twill be said, "They should have voted!" How are we to be sure the ballot papers reached them?

Probably the secretary does not know what it is to look at the last few coppers, and, trying to shape them out, say "No, I can't post that! it must slide!" An overdrawn picture? Not at all. There are members who come up to town day after day to look for work—some of them ladies—who have the thought ever present with them that there is no dinner waiting their return. "But," says the secretary, "we will give them time to pay the thirteen shillings!" That does not meet the case at all.

There are two kinds of activity. One is earnest, considerate, discoursive. The other is agitated, violent, irregular, fermentative. The general with a limited army, many members of which are doubtful of their cause, finds himself surrounded by a civil population of still more doubtful friendliness. But the general proceeds to make certain material exactions, having previously mulcted his army. He is hoping for reinforcements, but meantime he decides to leave his position and attack the enemy, even at the risk of betraying the weakness of his power. I suggest (what I am often hearing said) that we regain the missing three thousand members, recover the ovedue subscriptions and death levy money, and then we may talk of wholesale boycott.

Perhaps the Secretary will inform us how many of the Council were against this new Imposition, and how many members it has already caused to resign? We know there are hot-heads who will willingly pay up at once. But impetuosity and money do not always go hand in hand with wisdom. Let us remember the words of Friar Laurence: "Wisely and slow; they stumble that run fast!"—Yours sincerely,

G. W. BERESFORD INNES.

April 23, 1921.

ANNOUNCEMENTS OF THE ASSOCIATION OF TOURING MANAGERS.

DECLARATION.

TO THE THEATRE PROPRIETORS OF GREAT BRITAIN AND IRELAND.

MAY 2ND, 1921.

Feeling that the growing practice of booking through agents presents no advantage to either resident or touring manager; that it is only an unnecessary expense, weighing eventually on both parties, and so detrimental to their mutual interests; we, the undersigned, have voluntarily agreed and bound ourselves from this date not to enter into agreements for the presentation of our companies at theatres in Great Britain and Ireland through the medium of booking agents, and that we will treat only directly with the proprietors of theatres or their authorised managers.

(*Signed.*)

GERALD ALEXANDER	ROSA LYND
ALFRED BUTT	ALBAN B. LIMPUS
W. GIFFARD-BARRY	HERBERT JAY
FRANK BENSON	CHALMERS MACKAY
CECIL BARTH	C. WATSON MILL
ARTHUR BERTRAM	E. HILL MITCHELSON
LAWRENCE BROUGH	ALEX MACLEAN
J. EDWARD BLERIOT	GILBERT MILLER
M. BRANDON-THOMAS	MORETON & HEATH
MARK BLOW	MACDONALD & YOUNG
FRANK BELL	LEONARD MORTIMER
ROBERT COURTNEIDGE	CHAS. MACDONA
RUPERT D'OYLY CARTE	JOE MORRISON
BROMLEY CHALLENOR	HAROLD V. NEILSON
HENRY CARLISLE	ERNEST E. NORRIS
CARL ROSA OPERA CO.	WALTER D. NICOLL
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THOMAS C. DAGNALL	O'MARA OPERA CO.
ERNEST DOTTRIDGE	HENRY L. OSMOND
ALFRED DENVILLE	E. TAYLOR PLATT
ALBERT DOUGLASS	LODGE PERCY
ROBERT EVETT	WILLIAM PARDOE
VINCENT ERNE	HAROLD RAYNOR
WILFRED EATON	HERBERT RALLAND
CARLTON FREDERICKS	BERTIE RALLAND
REGINALD FABER	FRANK FORBES-ROBERTSON
P. MICHAEL FARADAY	HARRY C. ROBINSON
GROSSMITH AND LAURILLARD	ARTHUR RIGBY
JACK GOODSON	ARTHUR ROSEBERY
NEVILL GRAHAM	CHARLES RUSS
BEN GREET	HARRY RUSSELL
MADGE GREY	C. A. STEPHENSON
ARTHUR GIBBONS	DUDLEY STUART
WILLIAM HOLLES	J. L. SACKS
WALTER HOWARD	WALTER SALTOUN
KARL F. HOOPER	HERBERT SKARDON
LESLIE HENSON	H. J. SNELSON
FREDK. HARRISON	CHAS. STEUART
J. BANNISTER HOWARD	A. E. SMITH
GRAHAM HERINGTON	VENTOM SWIFT
HORACE HODGES	W. PAYNE SEDDON
EDWARD C. HOWITT	LEO TROOD
EDWIN T. HEYS	VYVIAN THOMAS
PERCY HUTCHISON	ERNEST VAUGHAN
MARTIN HENRY	TOM WALLS
JERROLD HEATHER	HUBERT WOODWARD
J. MARTIN HARVEY	CHAS. H. WILLIAMS
J. FORBES KNOWLES	G. CARLTON WALLACE
FRED KARNO	T. C. WRAY
NELSON KING	LEONARD WILLOUGHBY
J. GAR KIDDIE	GLADYS HASTINGS WALTON
MURRAY KING	J. EDWARD WHITTY
FRANK LINDO	HAROLD WAGNER
FRANK J. LITTLER	T. EDWARD WARD
VIOLET LUDDINGTON	AMBER WYVILLE
FREDK. G. LLOYD	

ASSOCIATION OF TOURING MANAGERS.

MONTHLY MEETING.

A general meeting was held at the offices, Shaftesbury-avenue, on Friday afternoon last. There were present:—Messrs. Robert Macdonald (in the chair), Hubert H. Woodward, Alfred De Frece (hon. solicitor), T. C. Wray, W. Y. Garrod, Charles Steuart, Norman John Norman, Gerald Alexander, Arthur Howard, H. V. Neilson, E. Taylor Platt, J. Forbes Knowles, Frank Weathersby, J. Bannister Howard, Cecil Barth, William Holles, Vincent Erne, Ernest E. Norris, Lawrence Brough, Herbert Jay, C. A. Stephenson, Walter D. Nicoll, and Louis Casson (secretary).

Board of Arbitration.

A further discussion took place upon the method of procedure in arbitration cases held by the joint Arbitration Board set up between the Association of Touring Managers and the A.A., so that there may be smooth working in the conduct of these arbitrations.

Abolition of Booking Agents.

A letter was read from the A.A. with reference to the action the Association of Touring Managers is taking to do away with the booking of companies by agents, and the A.A. promised hearty support to any steps the Association might take in this connection.

Probationary Members.

A discussion took place with regard to beginners and probationary members admitted to the A.A., and the position which they hold with reference to the minimum terms of the Standard Contract. A date for the meeting with delegates of the A.A. to discuss the question was fixed.

Entertainment National Industrial Council.

A long discussion took place with regard to the membership of the Association upon the above Council. The Association joined this Council for a period of twelve months in order that some decision could be arrived at as to whether the Council was beneficial in its objects to the touring manager.

The following proposition was finally submitted to the meeting:—"That this meeting confirms the recommendation of the Executive Committee that this Association discontinues its membership of the Entertainment National Industrial Council," and on being put to the meeting was carried unanimously. The secretary was instructed to notify the secretary of the Council to this effect.

Insurance Proposal.

A proposal for insurance against inability to open on Monday night owing to railway delays, fire, etc., was submitted to the meeting, and the secretary was instructed to forward a copy of this proposal to all members.

Breach of Contract Cases.

Cases of breach of contract on the part of resident managers were discussed. In contracts for musical pieces a stipulation is made as to the number of musicians that should be supplied in an orchestra, and numerous complaints have been received that this condition is frequently ignored. It was decided to take the matter up in the cases complained of direct with the resident manager, as it was useless stipulating the number of musicians required in a contract if a contract was not carried out; and the success of musical pieces depended in many cases on the strength of the orchestra, so that both the touring and the resident manager suffered where there was neglect in this respect.

More Vice-Presidents.

As the financial year of the Association ends on June 25 next, when all officers retire, consideration was given to the method to be adopted in electing the Executive Committee for the ensuing year.

It was also decided by the meeting that as the strength of the Association had grown very considerably, eight vice-presidents should be elected at the coming annual meeting.

Associate Members.

In connection with the associate members' section a question was raised as to proprietors, when engaging acting managers, giving preference to associate members, and the following resolution was carried unanimously: — "That members of this Association when engaging acting managers give preference to associate members of the Association."

New Members.

The following new members were submitted and duly elected:—Sir Alfred Butt, Messrs. Frank Curzon, Henry Baynton, Leslie Henson, James Ussher, Tom Walls. As a probationary member:—Archie Arbuthnot. As associate members:—Herbert Austin, Fred Rothery-Ellis, Herbert St. John, W. T. Russell, Charles Hyland, W. Scott Buccleuch, Guy Charles.

BLACKBURN THEATRICAL VETERAN.

The funeral took place at Blackburn Cemetery, on April 28, of Mr. Anthony Cooligan, who for many years was a familiar figure in Blackburn theatrical circles. He was known by the title of "Little Ross." Fifty-seven years of age, he had been connected with the theatres of Blackburn for the last 30 years, and for some time was property master at the Royal. He was greatly respected by the members of touring companies and regular theatre-goers. At the interment, ten representatives of the Theatre Royal, including the stage manager, were present, along with two members of the Palace staff, floral tributes being sent from both theatres.

"M. AND Y."

To have eighteen companies on the road—and all doing well—is no mean achievement in these trying times. Yet this is the feat that is being carried out by the famous touring firm of Macdonald and Young. By the way, this firm—which is now run by "Bob" Macdonald only—removed last Saturday from 33, Lisle-street, Leicester-square, to Emanwye House ("M. and Y."—d'ye see?), situate and being at Bernard-street, W.C. 1. In fact, these new offices are over the Russell-square Tube Station. This will enable the M. and Y. manager, Herbert Ralland, to revert to his old Hamlet form and exclaim "Tube be or no Tube be!"

SUNDERLAND VICTORIA HALL.

Some time since, as recorded in "The Era," Mr. Robert Courtneidge acquired the right from the Corporation to use the Victoria Hall, Sunderland, which is owned by the town, for the production of stage plays. The hall was easily adapted to the requirements of a theatre, and last week it was for the first time in its long history used for that purpose.

"Paddy the Next Best Thing" was the play presented, and the house was full every night. The play was presented by a first-class company, and was accorded the heartiest of welcomes.

The opening season will last three weeks. Then there will be a short interval, and then a run of about a couple of months.

SUMMER ENGAGEMENTS AT OXFORD.

Mr. S. C. Dorrill, manager of the New Theatre, Oxford, has just issued his list of engagements for the summer term. Several of the plays booked are quite new to Oxford. The principal bookings include "When Knights Were Bold," "The Voice from the Minaret," the George Edwardes company in "Our Peg," Macdonald and Young's company in "Irene," Thos. C. Dagnall's company (including Connie Ediss) in "Lord Richard in the Pantry," "The White-headed Boy," "Charley's Aunt," "The Romantic Age," "Pygmalion," and "Fanny's First Play," concluding with "The Man from Toronto," in which Miss Iris Hoey will appear, presented by Messrs. Douglas Millar and F. Clive Ross.

"THE JEFFERSONS" IN TOWN.

After touring continuously for nearly four years, "The Jeffersons" pays its first visit to the London vicinity at the Richmond Hippodrome next week, when this remarkable success will be presented throughout the week (twice nightly), with the celebrated comedian, Mr. Wilfred Shine, in his original character, which he has now played over 1,300 times. This visit to Richmond will be a most convenient opportunity for interested London managers to witness the production, which has proved so popular in the provinces. It can truthfully be stated, indeed, that the success of "The Jeffersons" is unique.

ASSOCIATION OF TOURING MANAGERS.

The Associate members' monthly meeting will be held to-morrow (Thursday) at 12 noon, and it is hoped that Associate members in or near town will make a point of attending.

Henry Baynton Shakespearean Company.

Owing to the enormous advance bookings at the Theatre Royal, Huddersfield, for next week, it has been decided to play five special school matinées during the week. Mr. Henry Baynton is still breaking records wherever he goes, and the extensive educational school work which is being done by Mr. Guy Charles for the above company is packing the theatre at every performance.

D'Oyly Carte Cricketers.

The D'Oyly Carte Company, during their successful stay in Bath last week, started their cricket practice for the coming season, the Bath Cricket Club placing nets at their disposal. Mr. Frank Steward will captain the XI. in their forthcoming matches on tour, and much keenness is being shown by the members to get in form.

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Shakespeare Theatre,
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MY SON SAMMY
Including ARTHUR WHITE. VACANT SEPT. 12, NOV. 14.
My New Sequel Production to above—
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Including ARTHUR WHITE
VACANT DEC. 6, JAN. 2, 23, ALL FEB., ALL MAY, SEPT. 18, 25, OCT. 9 to 30, DEC. 11, ONWARDS.
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ONLY VACANT THIS SIDE OF MARCH IS SEPT. 19.
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Famous Farcical Comedy,
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WANTED, First-class Theatres,
July 18, Aug. 8,
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"CHARLEY'S AUNT."
WANTED, First-class Theatres,
July 11 and 25 (North),
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37, King-street, Covent Garden, W.C. 2.

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"PADDY THE NEXT BEST THING"
"THE ARCADIANS"
"A SAFETY MATCH" "SWEET WILLIAM"
HENRY BAYNTON'S SHAKESPEARIAN COMPANY
WANTED—Managers to send Vacant Autumn and Spring Dates to EDMONDSTONE SHIRRA, 17, Shaftesbury Avenue, W.1.

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BOOKINGS—Theatre Royal, Manchester, Liverpool, Dublin, Leicester, Brighton Bournemouth, Plymouth, Westcliff, Oxford, Cambridge, Eastbourne, Folkestone, Llandudno, Torquay, Buxton.
Probably vacant owing to extension of tour:—June 13, 20, 27.
May 2—Devonshire Park Theatre, Eastbourne.

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THE BEGGAR'S OPERA.
BY ARRANGEMENT WITH
The Lyric Theatre, HAMMERSMITH, and MARIAN WILSON.
AUTUMN TOUR. NO VACANT DATES.
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FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

BATH.

THEATRE ROYAL. — L. & M., Mr. Arthur Carlton, J.P.; R. M., Mr. Shelford Walsh; Mus. D., Mr. C. W. Hodges.—A return visit is being paid by Macdonald & Young's company (under the direction of Lionel Bute and Frank Bell) in that amusing comedy, "Nothing But the Truth."

PALACE.—D., Mr. W. S. Pearce.—Miss Violet Black and company hold pride of place in the comedy sketch, "Take Me Out to Dinner." Also here are Albert Darnley, junr., comedian and dancer; Mlle. Alcide Capitaine, gymnast; Dorothy McBlain, whistler and monologues; Ridiculous Recco, in "How To Become an Acrobat"; and Joe and Betty Binns, in comedy and music.

PUMP ROOM.—D., Mr. John Hatton; Mus. D., Mr. Jan Hurst.—On Monday two performances were given by the Arts League of Service in one-act plays, produced by W. G. Fay. The programme included folk songs, dances, and ballets. At this afternoon's (Wednesday) concert the solo violinist is to be Miss Beatrice J. Langley. On Saturday the last concerts of the indoor season take place.

Boors, The Chemists, 21-22, Union-street; 56, Southgate-street.

BELFAST.

GRAND OPERA HOUSE.—M. D., Mr. Fred W. Warden; Res. M., Mr. James M. McCann; Mus. D., Mr. S. P. Swanton.—Mr. Jack Goodson presents here the capital musical revue, entitled "Hullo, America!"

ROYAL HIPPODROME.—D. of Entertainment, Mr. D. J. Clarke; Res. M., Mr. George Dobler; Mus. D., Mr. W. L. Richards. The top of the bill here is occupied by Stacpoole and Spier, Australian duo, whose reception has been gratifying; Mr. Horace Jones and Partner appear to advantage in "Mixtures" and The Pall Malls supply a good comedy act; Mr. Ted Marcel stages a novel act described as "Verbosity on Skates"; and also billed are Alice Craven, the Lancashire Lass; E. Ray, noyelty ventriloquist; Christopher and Columbus, in comedy knockabout bar act; Miss Eilleen Audrey, male impersonator; and Nellie Joyce and Syd Shields, high-class steppers.

BIRKENHEAD.

ARGYLE THEATRE.—S. P. & M., Mr. D. J. Clarke; A. M., Mr. H. O'Neill; Mus. D., Mr. A. Workman.—G. H. Elliott, the chocolate-coloured coon, is on a welcome return visit and scores heavily; Vanwy Chard, soprano vocalist, is a great favourite; and Sammy Shields, Scotch comedian, is also a prominent attraction; Emilie Hayes, Bert and Gwen Emerson, Hall and Neil, Lillie Currie, Colbert and Brown's Royal Bioscope complete an excellent company.

HIPPODROME.—S. P. & M., Mr. D. J. Clarke; A. M., Mr. Chas. Eastwood; Mus. D., Mr. J. Whitelock.—Bransby Williams and his company opened in a series of Dickensian plays on Monday, the inaugural production being "Oliver Twist," with Mr. Williams as Fagin and Miss Mamie Sharpe as Nancy.

Boors, The Chemists, 239-241, Grange-road.

BOURNEMOUTH.

THEATRE ROYAL.—S. P., Messrs. David Allen & Sons; S. L., Mdme. Gertrude Mouillot; R. M., Mr. Hubert Dunbar; Mus. D., Mr. Tom Brown.—A return visit of "Paddy the Next Best Thing" proves a welcome attraction. Robert Courtneidge sends a first-class company.

BOSCOMBE HIPPODROME.—P., THE South of England Hippodromes, Ltd.; M. D., Mr. Charles Gulliver; Res. M., Mr. Chas. H. Johnston; Mus. D., Mr. G. H. Atkinson.—The management offer a big draw in the famous dancer, Maud Allan. Also included in the cast are Wilson Hallet, Harry Marlow, &c.

Boors, The Chemists, 108, Commercial-rd.; 76-78, Old Christchurch-rd.; 50, Charminster-rd.; 302, Holdenhurst-rd.

BRIGHTON.

HIPPODROME.—M. D., Mr. Chas. Gulliver; G. M., Mr. W. H. Boardman; A. M., Mr. A. Coote Suggit; Mus. D., Mr. E. Oram.—G. T. Pattman and his giant organ, assisted by Miss Minnie Rigby; Cicely Courtneidge, Louis Douglas, and Sonny Jones, in "Ethiopia," Inez and Dolly St. Vincent; and Annie Rooney, the laughing comedienne.

THEATRE ROYAL. — M., Mr. Lawson Lambert; Mus. D., Mr. Sommerlad.—"Wedding Bells."

PALACE PIER.—G. M., Mr. J. W. Cordiner; Mus. D., Mr. A. W. Pickard.—"The Naughty Wife."

WEST PIER.—M., Mr. A. W. Scholey; Mus. D., Mr. H. Crapps.—"The Partners."

GRAND.—P., Mrs. Kimberley; G. M., Mr. F. Liston; A. M., Mr. J. Thomas; Mus. D., Mr. Tom Parsons.—"The Face at the Window."

Boors, The Chemists, 64, Church-road, Hove; 204, Church-road, Hove; 17 and 19, James's-street; 19-20, London-road; 157-162, Western-road; 128, North-street.

BRISTOL.

PRINCE'S THEATRE.—M. D., Mrs. Jas. Macready Chute and Mr. John Hart, M.; Mr. J. Ellis Miller; A. M., Mr. Geo. M. Chute; Mus. D., Mr. Geo. R. Chapman.—Sir Alfred Butt presents the brilliantly successful musical comedy, "Irene."

THEATRE ROYAL.—P., Bristol Theatre, Ltd.; R. M., Mr. J. Windsor Stevenson.—The drama, "A Prodigial Wife," produced by Mr. Herbert Morley, under the direction of Mr. C. Hamilton Baines, is drawing good houses twice nightly.

HIPPODROME.—M. D., Sir Oswald Stoll; M., Mr. S. Fortescue-Harrison; A. M., Mr. Edward Fryer; Mus. D., Mr. Howard W. Galpin.—A great attraction here is Mr. Dennis Neilson-Terry, who is making his first music-hall appearance, with great success, in a one-act play, "The Crown Diamond," or "An Evening with Sherlock Holmes" Other turns are Osborne and Perryer, in "Seeing the Show"; Hanlon Bros. present an absurdity, "The Station Hotel"; Nan Stuart, Paris Trio, comedy trapeze act; Clown Argo, and Peter Paries, in plaintive comedy.

ACADEMIES AND SCHOOLS.

MME. LUCIA CORMANI, who was Maitresse de Ballet at the Alhambra, Leicester-square, for nearly ten years, and a pupil of La Scala, one of the finest schools of dancing in the world, was ten years premier dancer at the Alhambra, and 15 years was at the school there and arranged several Ballets, and who is highly recommended by Mme. Pavalio, Miss Phyllis Bedells, and Miss Temple Bell, is open to receive pupils who are desirous of being taught efficiently. Apply, DANCING ACADEMY, 8, Fitzroy-street, W.

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EMPIRE.—P., Bristol Empire, Ltd.; M. D., Mr. Harry Day; M., Mr. Coram Smart; A. M., Mr. Frank Riego; Mus. D., Mr. Geo. A. Main.—The new revue, "Oh Laugh," with Billy Rutherford and Hilda Munday, supported by an exceptionally strong company, heads the programme. Other items: Clark and Montague, dancing specialities; Charlier Bros., accordionists; and George Parry, the nondescript, complete an interesting programme.

BEDMINSTER HIPPODROME.—Jessie Templeton presents the "Toppers," in vaudeville entertainment; also pictures.

Boors, The Chemists, 13, Queen's-road; 9, 10, Wine-street; 28, Castle-street; 78, Wells-road, Totterdown; 45, Gloucester-road, Bishopston; 161,-163, East-street, Bedminster.

BURNLEY.

VICTORIA.—P., Victoria Opera House, Ltd.; M. D., Mr. W. A. Buckstone.—George Anthony presents the musical burlesque, "Wobble."

EMPIRE.—P., Victoria Opera House, Ltd. M. D., Mr. W. A. Buckstone.—The Five Petleys, comedy acrobats; Zena Bell, juvenile entertainer; Yazima, Japanese equilibrist; Musical Astelys, an instrumental treat; George Prince, comedian; George Paur, Canadian whistler; Hamilton Conrad and his performing pigeons.

PALACE.—P., Burnley Palace and Hippodrome, Ltd.; R. M., Mr. A. Williams.—George Hyam, comedian; Mary Leighton, soprano; Jim C. Max, coon singer; Edgar Curtis, the little wonder; McLean Twins, in song and dance; Smarte Bros., character comedians; Holson and Bert, comedians.

Boors, The Chemists, 90, St. James-street.

BURTON-ON-TRENT.

OPERA HOUSE.—P., Exors. of H. G. Dudley Bennett (deceased); L. and B. Executrix, Mrs. H. G. Dudley Bennett; Res. M., Mr. John H. Stevenson.—Douglas Millas and F. Clive Ross present Iris Hoey and London company in "The Man from Toronto."

Boors, The Chemists, 161, High-st.; 1, Lichfield-st.; 154, Station-st.; 29, Borough-rd.

BUXTON.

OPERA HOUSE.—P., Buxton Gardens Co., Ltd.; Sec. and G. M., Mr. F. A. Hasting; Mus. D., Mr. C. F. Burgiss—Gertrude Elliott's No. 1 Co.: Mon., Tues., and Wed., "Come Out of the Kitchen"; Thurs., Fri., and Sat., "The Lonely Lady."

HIPPODROME AND CINEMA HOUSE.—L. and M., Mr. Allan Milton; Res. M., Mr. James Pilkington; Mus. D., Mr. Reg. Goddard.—Desmo, the world-famous confusionist; pictures, &c.

THE PICTURE HOUSE.—S. P., Mr. Allan Milton; Mus. D., Mrs. E. L. Mainwood, G.S.M.—Afternoons, 2.45 to 5; evenings (continuous), 6.30 to 10.30; Sats. (continuous), 2.15 to 10.30.

Boors, The Chemists, 46-50, Spring Gardens.

CAMBRIDGE.

NEW THEATRE.—M. D., Mr. W. B. Redfern, J.P., D.L.; R. M., Mr. P. H. Adams; Mus. D., Mr. T. Gilby Briggs.—Messrs. Macdonald & Young present "Irene."

PLAYHOUSE.—P., The Cambridge Picture Playhouses, Ltd.; G. M., Mr. Geo. Haddon.—Marjorie Vernon, A.B.C.M., and Doyle Crossley, The Ballad Mongers, pictures.

Boors, The Chemists, 31, Petty Cury; 6, Market-hill; 86, Mill-road.

CARDIFF.

NEW THEATRE.—S. P. & M., Mr. Robert Redford; Mus. D., Mr. Arthur Angle.—The musical success, "Going Up," is presented with a powerful cast.

PLAYHOUSE.—M. D., Mr. Clifford Hamilton; Assist. M., Mr. Robert Sawin.—The musical comedy "His Little Widows."

EMPIRE.—P., Moss Empires, Ltd.; A. M., Mr. C. T. Hutchison; Mus. D., Mr. D. Griffiths.—"The Garden of Allah" is presented for the second week, with great success.

Boors, The Chemists, 36, Queen-st.; 31, Albany-rd.

CHELTENHAM.

THEATRE AND OPERA HOUSE.—L., Mr. Robert Redford; G. M., Mr. H. Oswald Redford; Mus. D., Mr. Horace Teague.—Messrs. Macdonald & Young's company pay a welcome return visit in "The Maid of the Mountains."

COLISEUM. — P., Mr. H. G. Beard; R. M., Mr. A. H. Greenland.—An excellent variety programme includes Wright and Hartley, in "Songs Sung Differently"; and Stamford and Allen in "The Bookseller."

Boors, The Chemists, 129-130, High-street.

COATBRIDGE.

THEATRE ROYAL.—P., Coatbridge Entertainers, Ltd.; R. M., Mr. W. Sowerby; Mus. D., Miss Frances Heath.—J. Leicester Jackson and Chas. Mepham's repertoire company in "Her Little Bit of Heaven," "Come Back to Erin," and "East Lynne."

EMPIRE.—P., Coatbridge Picture House, Ltd.; G. M., Mr. Harry Lucas; Mus. D., Miss Amy Ferguson.—Lyndon and Moore, comedy duo; and pictures.

DEWSBURY.

THEATRE ROYAL. — P., Northern Theatres Co., Ltd.; R. M., Mr. J. Herbert Asquith; Mus. D., Mr. J. Field.—Mr. H. Cecil Beryl presents "The Lady Slavey."

EMPIRE.—P., Messrs. G. W. & G. E. Smith; G. M., Mr. Geo. E. Smith; R. M., Mr. E. J. Jackett; Mus. D., Mr. E. G. Summerfield.—This week Mr. Ernest Dottridge presents "My Son Sammy."

Boors, The Chemists, 38, Market-place.

DUBLIN

GAIETY.—M., Mr. C. Hyland.—A return visit of the successful musical comedy, "Yes, Uncle," draws large houses here this week.

THEATRE ROYAL HIPPODROME.—M., Mr. J. H. Hamilton: Mus. D., Mr. Jno. Moody.—A good bill here includes Chung Wu, the famous Chinese magician; the Sasschoff Russian singing and dancing act; Roy Ronald, juggler; Alf. Thomas, comedian; Frank H. Fox, versatile comedian; Hana Trio, novelty and eccentric dancers; Ethel Bull, Welsh soprano; and Scott Sanders, character comedian, complete.

DUNDEE.

KING'S.—P., Dundee Theatres, Ltd.; M. D. & L., Mr. W. Firth; D. and M., Mr. J. H. Oakden; Mus. D., Mr Wm. Hartley.—"Beauties," a prettily staged and musically strong revue, is presented here by Enterprising Theatres (1920), Ltd., and is drawing excellent houses this week. The company is well selected, the principal parts being capitally undertaken by Nellie Babbie as "Mary," Reg. Heaton as "Jephson," Will Lindsay as "Ebenezer," and Tom M. Willey as "Donovan," while Vie Vivienne, Gerald Desmond, and Maisie Vernon all lend able support. Enjoyable specialities are introduced by the Sisters Norman and the "Beauties" chorus add charm and animation to an altogether excellent show. Mark Chesnay proves a capable musical director and the revue is toured under the personal direction of Guy Denham.

FORESTERS' HALL.—Mr. Durward Lely and his specially selected company, including Mr. J. O. Stewart, who is responsible for a praiseworthy representation of the part of Lachlan Campbell, are here this week in "The Bonnie Brier Bush." Mr. Lely contributes several songs with all his wonted charm, while the mounting of the play calls for special mention.

QUEEN'S.—P., Mr. Arthur Henderson, Vaudeville here by The Two Californians, comedy acrobats and knockabouts; and Castle Roy Trio and Billy, in vocal and dancing scena. Pictures complete.

KINNAIRD. — P., Messrs. Hamilton Bros.; M., Mr. Victor Hamilton; Mus. D., Mr. H. E. Loseby.—Selections by the grand orchestra, under the direction of Mr. H. E. Loseby; grand organ selections by Mr. G. H. Millers, and pictures.

Boors, The Chemists, 14, Reform-street.

EASTBOURNE.

DEVONSHIRE PARK THEATRE.—L. & M., Messrs. Murray King & Clark; G. M., Mr. Douglas Gordon; A. M., Mr. George E. Godwin; Mus. D., Mr. F. Seymour.—Mr. Harold V. Neilson's company in "The Romantic Age."

PIER THEATRE. — M., Mr. H. Owen Taylor; Mus. D., Mr. E. W. Peilgen.—Mr. Charles Macdona's company, including Miss Florence Jackson, in "Pygmalion" and "Fanny's First Play."

ROYAL HIPPODROME. — M. D., Mr. Sidney W. Winter; M., Mr. H. Raymond; Mus. D., Mr. W. H. Ash.—Mr. N. Carter Slaughter and company, in "The Manxman" and "The Christian."

DEVONSHIRE PARK.—M. & Sec., Mr. E. A. Brown.—Daily concerts by the orchestra, under the direction of Captain H. G. Amers. Also "Camouflage," under the direction of Mr. Douglas Steward.

Boors, The Chemists, 14-16, Sussex-gardens; 6, Seaside.

GAINSBOROUGH.

KING'S THEATRE.—L., Mr. Arthur Carlton; Res. M., Mr. J. H. Stear; Mus. D., Mrs. E. E. Leaning.—Mr. Fred Osmond's Reptertoire Co., in "Should a Husband Forgive," "What Every Girl Can Do," "Sorrows of Satan," and "East Lynne," are appearing here this week.

Boors, The Chemists, 30, Market Place.

HASTINGS.

GAIETY.—M., Mr. H. W. Rowland; R. M., Mr. C. E. Scutt; M. D., Mr. Thos. Hilton.—Mollison Kidd and Owen Baxter's Co. are here playing "Daddies," by arrangement with Robert Courtneidge; F. Owen Baxter appears as "Crockett."

PALACE PIER.—M. D., Mr. J. H. Gardner; E. M., Major Geo. Tyer.—Tomorrow (Thurs.), Concert by Bert Wallis' "Dominos." The Gipsy and Brownie Troop are giving two concerts on Sat. in aid of Save the Children Fund.

ELITE PICTURE THEATRE.—R. M., Mr. Williamson Bread.—Continuous programme of films daily. The excellent orchestra here is controlled by Carlyle Carr.

Boors, The Chemists, 17-19, Robertson-street, George-street.

HITCHIN

BLAKE'S THEATRE.—P., Blake Bros. (Theatres), Ltd.; R. M., Mr. Will Rolston; Mus. D., Mr. L. G. Shrive.—Joe Spree, the singing comedian; Peggy Fame, the different entertainer; and pictures.

PLAYHOUSE.—P., Hitchin Playhouse, Ltd.; R. M., Mr. R. A. Brown; Mus. D., Mr. Fred Baker.—Captain Woodward presents La Petite Nina and his Sea Lions, including "Jellicoe," of U-Boat hunting fame; Florence Cooper and some songs; Frank Chevat and Nana Adar, entertainers, who entertain with a novelty organ; and pictures.

LEICESTER.

ROYAL OPERA HOUSE.—Sole P. & M., Messrs. Milton Bode and Edward Compton; B. M., Mr. W. R. King; Mus. D., Mr. Walter W. Waddington.—Mr. Walter Martin's Players are presenting "Dear Brutus," which is a great success. The proceeds will be given to local charities.

THEATRE ROYAL.—Sole L. & M., Messrs. Milton Bode and Edward Compton; B. M., Mr. W. R. King; Mus. D., Mr. L. Clement; Mus. D., Mr. J. H. Vann.—The G. Carlton Wallace Repertory Company are presenting this week "Called Back." Both Miss Evelyn Carleton and Mr. G. Carlton Wallace are scoring a success.

PALACE THEATRE, LTD.—M. D., Sir Oswald Stoll; A. M., Mr. Trueman Towers; Asst. A. M., Mr. Thomas J. Phillips; Mus. D., Mr. John W. Lowe.—A programme of much merit is presented by Florence Wray and company in "The Brain Wave." Fyne and Hurley, burlesque comedians; Hiawatha and Minnehaha, chimpanzees; Gillie Potter, comedian; Daisy Griff, versatile comedienne; Hunter and Bob, in pantomimic comedy; Sylvia, musical maid; and pictures complete.

PAVILION THEATRE.—P., The Macnaghten Vaudeville Circuit, Ltd.; B. M., Mr. Joseph Lawrence; Mus. D., Mr. Fred Britcher.—Tom Shenton's revue, "Nights of Gladness," is doing well here. Bioscope completes.

Boors, The Chemists, 9, Belvoir-street; 301, Belgrave-gate.

MAIDENHEAD.

HIPPODROME.—P. & M., Mr. Geo. Gude.—Harry Freeman's company is here in the revue "Miss 1921."

NORWICH.

THEATRE ROYAL.—L., Messrs. Bostock & Fitt; M., Mr. Hy. Furnival; M. D., Mr. S. A. Perman.—Gerard, Daunt & Co. present "The K.C."

HIPPODROME.—P., Messrs. Bostock & Fitt; M. D., Mr. E. M. Nabarro.—Dick Ray presents the revue, "Topsy's Baby."

SPRING GARDENS PAVILION.—P., Mr. Horace Rose.—The Mountebanks.

THATCHED PICTURE HOUSE.—P., Messrs. Bond & Sons; M., Mr. G. Starkey.—Elsie Southgate, Miss Jane Croft.

ELECTRIC CINEMA THEATRE.—P., F. H. Coopers, Ltd.; M., Mr. H. Rinder.—Maudie and Syd McLloyd, Henry Ricardo.

PRINCE OF WALES' PALACE. — P., F. H. Coopers, Ltd.; M., Mr. G. Harrison.—Clifford and Grey.

Boors, The Chemists, 38, London-street, Brigg-street, 5, Goat-lane, 22, Magdalen-street.

OLDHAM.

PALACE.—P., The Oldham Empire Theatre of Varieties Co.; G. M., Mr. E. Dottridge; A. M., Mr. E. Sharrocks.—Percy Honri appears with his concertina; Togan and Geneva, in dances on the wire; Southwood and Pink Lady, in their clever act; the Three Arizonas, original tomahawk jugglers; Lucy Linda, in classical dances; Ally Benson, the whistling dame; Albert Broughton, comedian; and the Palace pictures.

ROYAL.—P., The Oldham Empire Theatre of Varieties Co.; G. M., Mr. E. Dottridge; A. M., Mr. H. C. Moroney.—Alfred Denville's stock company celebrates the fifth anniversary here. They produce "Her Love Against the World," with Miss May Fairclough and Bert Bannister, and the usual support.

Boors, The Chemists, 40-42, Mumps; 28, Market-place.

OXFORD.

NEW THEATRE.—P., Oxford Theatre Co., Ltd.; M. & S., Mr. S. C. Dorrill; Asst. M., Mr. W. F. Smith; Mus. D., Mr. C. F. Trevor.—The George Edwardes' company, under the direction of Robert Evett, is presenting the new musical play, "Our Peg."

Boors, The Chemists, 1, Queen-street and 120, St. Aldates, Carfax.

RAMSGATE.

PALACE THEATRE.—Under the direction of the freeholder, Mrs. Reeve Sanger; R. M., Miss L. M. Bridges; M. D., Mr. A. Williamson.—Mr. Frank Moore and Miss Ivy Blew in "Three Wise Fools."

ROYAL VICTORIA PAVILION.—Under the direction of the licensee, Mr. Harry Bawn.—The Lysdors, Continental comedy act; Billy Hale, comedian; and pictures.

Boors, The Chemists, 20-24, Harbour-st

ROTHERHAM.

HIPPODROME.—P., Rotherham Hippodrome, Ltd.; M. D. and G. M., Mr. George E. Smith; R. M., Mr. Chas. Danton; Mus. D., Mr. A. E. Breakwell.—Gilbert Payne in his comedy episode, "Clicked Again," heads the bill, which also includes the Oriental Trio of tumblers and acrobats. The Huntings, in their spectacular juggling and unsupported ladder act; Johnny Dundee, in character studies; Dan Leno, comedian and dancer; V. M. Gaston, xylophone artist and a refined musical entertainment by Tess and Flo Le Roy.

Boors, The Chemists, 10-12, High Street; 8, Bridegate.

SOUTHEND-ON-SEA.

HIPPODROME.—M. D., Mr. Chas. Gulliver; Res. M., Mr. Geo. F. Thompson; Mus D., Mr. Chas. H. Meek.—Bert Errol and Co., in "Modes and Melodies"; St. Juste and Higgins, the King's Jesters; Agnes Croxton, vocalist; Will Hay, comedian; Halma, juggler; Emilion Bros., gymnasts; Annie Rooney, comedienne.

Boors, The Chemists, 130, High-street.

STOCKPORT.

THEATRE ROYAL.—S. O. & M., Mr. Charles E. Revill; A. M., Mr. Cyril D. Revill; B. M. & S., Mr. John Revill—E. G. Norman presents, "My Old Dutch."

HIPPODROME.—L., Mr. J. H. Stansfield; G. M., Mr. Harry Barker.—Dan Cleary presents his performing horse, Gee-Gee Chaplin. Others appearing are Norman Carrol, comedian; Gerrard and Kray, comedy entertainers; Tom E. Dean, comedian; Hayes and Jayes, vocal comedy duo; Melvin and Mayo, comedians; and Weynen and Co.

Boors, The Chemists, 26 Bridge-street, Brow.

STOCKTON.

GRAND THEATRE.—P., Mr. J. Grantham; M., Mr. G. H. Rennie; M. D., Mr. Greenfield.—Mr. Arthur Sleep's company in musical burlesque, "A House To Let."

HIPPODROME.—P., North E. Amusements Co.; M., Mr. H. B. Metcalfe; S., Mr. G. V. Stainton; Mus. D., Mr. P. Ferri.—Will Bland and his Magical Maids; Winifred Ryewodes and musical company; Cora Duncan and Albert Brosque, in "The Monkey's Moon" sketch; Boden and Carew, comedians; Isa Wise, chorus comedienne; Bolova Bros., in speciality act; and Reg. Walker, coon comedian.

WESTCLIFF-ON-SEA.

NEW PALACE.—P. and M., Miss Gertrude Mouillot; R. M., Miss Florence Dean; Mus. D., Mr. Adam Seebold.—Charles B. Cochran and William A. Brady present "The Man Who Came Back."

Boors, The Chemists, 105, Hamlet Court-road.

WEST HARTLEPOOL.

GRAND THEATRE.—P., Mr. Stanley Rogers; Res. M., Mr. Tom Braithwaite.—Tom Walls and Leslie Henson present the new musical play, "The Kiss Call."

EMPIRE THEATRE.—P., West Hartlepool Empire Palace, Ltd.; M. D., Mr. Richard Thornton; G. M., Mr. Harry Esden; R. M., Mr. Tennant.—De Busse, musician; Les Latour, novelty equilibrists on pedestals; Billy Bennet, and pictures.

PALACE.—P., North Eastern Entertainments, Ltd.; M. D., Mr. C. P. Metcalfe; R. M., Mr. A. J. Kirton.—J. B. Strain, Jean Duncan, and pictures complete the entertainment here.

Boors, The Chemists, 51, Lynn-street.

WEYMOUTH.

PAVILION THEATRE.—L., Mr. E. Wheeler.—The Ben Greet Players in Shakespearean and Old English Comedies.

Boors, The Chemists, 69-70, St. Mary-st.

WOLVERHAMPTON.

GRAND THEATRE.—Sole L. & M., Mr. E. H. Bull; Mus. D., Mr. Arthur Jackson.—Sir Frank Benson's company gave a fine performance of "The Taming of the Shrew" on Monday night. An enthusiastic audience promised good business for the rest of the week, when "Julius Cæsar," "Hamlet," "Richard III.," "Merry Wives of Windsor," "As You Like It," and "Macbeth" will be performed.

THEATRE ROYAL.—P., Kimberley's, Ltd.; M. D., Mr. and Mrs. F. G. Kimberley; M., Mr. Edwin T. Kisbey; Mus. D., Mr. Harry Bradley.—Mr. A. D. McFarlane's revue, "Dinkie Darling."

HIPPODROME. — M. D., Mr. Charles Gulliver; M., Mr. James W. Kilgouer; Asst. M., Mr. H. W. Playford; Mus. D., Mr. George Clough; S. M., Mr. Stanley C. Mayo.—Mr. P. T. Selbit presents his wonderful illusion, "Sawing Through a Woman"; Ruth Astor gives impressions of celebrated artists; W. G. Watts, in "coon" songs; George Lee, comedian; Josephine La Barte, in songs at the piano; Daimler and Eadie, in modern burlesque; and the Medini Trio do wonderful things on unsupported ladders.

Boors, The Chemists, 7-8, Queen-st.; 82, Chapel Ash.

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THE ERA

WIRES: "The Era," London. ESTABLISHED 1837. 'Phones: 4546 and 4547 Regent.

WEDNESDAY, MAY 4, 1921.

DOOM OF THE BOOKING AGENT.

THE formidable list of touring managers which we print on another page indicates pretty conclusively that the days of the booking agent are numbered. Representative managers to the number of one hundred and twelve have declared their determination not to enter into agreements for the presentation of their companies at theatres in Great Britain and Ireland through the medium of booking agents, but to treat only directly with the proprietors of theatres or their authorised managers.

The A.T.M. Campaign.

Of all the evils with which the theatrical business is afflicted, that of the booking agent is surely the worst. Other things pale into insignificance by the side of a system which permits a third party who has had no share in the work to step in and bear off the fruits of industry in whatever way secured.

One of the signatories to the document referred to puts the case briefly but forcibly. "This trouble, which began about five years ago in a small way," he says, "has now reached such a size that we touring managers have had to take a really drastic step—and one we earnestly hope will have effect. With all the expenses to which we are now put, why in all conscience should we be led into paying away percentages of our profits—such as they are—when we can, in the ordinary process of commerce, communicate and arrange with resident managers direct? Again, reduction of our profits would only have to mean cheaper companies, and poorer plays in consequence."

The position is becoming more intolerable even than the gentleman we have quoted indicates. We have known cases where a touring manager has completed his negotiations with a resident manager, arranged the percentages, and fixed up everything, and when the contract comes to be signed, find that a new character has been introduced, and that he has to pay someone else 5 per cent. of the takings. Sometimes it is a relation of the resident manager, or a friend. In one case it was the son of the proprietor of the theatre, who had an office in the building and drew up the contract. When the visiting manager objected, the proprietor replied: "Well, the lad *must* live!" The touring manager would be quite willing to pay the cost incurred in drawing up an agreement, but to make it a charge upon the receipts is a gross injustice.

An Intolerable System.

Unless a check is placed upon the activities of the booking manager it is quite feasible that it may come in time to be an established custom for the agent to claim commission on all engagements booked at a theatre, whether secured by him or not. Although, as sometimes happens, the resident manager may share in the commission, the practice is not so remunerative as it may appear. He is in effect jeopardising the prosperity of his theatre, for expenses of that kind tend towards a cheaper production, which would in time affect the attendances to such an extent as would compare very unfavourably with his share of the commission. It is therefore incumbent upon the touring manager to resist the imposition with all the strength at his command, and it is equally incumbent upon the resident manager to respond to the manifesto of the A.T.M., and to put an end to a practice which is unfair alike to the player, the proprietor, and the public.

THE PLAY IN PARIS.

Chestnut Skilfully Re-served—"The Pink Lady" in French—Moliere at the Comedie Francaise—May Day Opening.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—"Un Ange Passa," a new 3-act comedy, by Rip and Gignoux, was produced at the Potiniere on Wednesday, and met with a splendid reception. Michel is married to Fanny, formerly a sedate provincial maiden, who seizes the opportunity of matrimony to have a good time. Her numerous flirtations lead to a divorce, and Michel remarries Blanche, a widow pining for a quiet life. But her domestic virtues somewhat irritate the husband, who quickly grows tired of musical evenings at home and drawing-room chairs always protected by calico covering. Fanny has hardly dared to confess to her parents she is divorced, though the secret is discovered by her father, a retired cavalry colonel, when he makes a surprise visit. To hide the scandal from the grandmother, who suffers with her heart, the Colonel prevails on Maurice and his wife to accompany Fanny on a family visit to the dear old lady. Thus in the third act all the characters are united, even to a fellow who is persistently paying court to Blanche, by whom he was spurned. To solve a mixed problem, the authors cause her to cede to the persecutor and elope—for it must be explained Michel has fallen in love again with his former wife. He is then able to become reconciled with Fanny, and once more venture into wedlock. The story is a bit motheaten, but delightfully told. Betty Daussemond is the flippant Fanny, and Suzanne Dantes the placid Blanche, or the angel that "passed" in the vicissitudinous life of Michel, ably impersonated by Charles Deschamps. The first two acts are most diverting, but the last act becomes trivial.

"La Dame En Rose."

The premiere of the long awaited operetta was given at the Bouffes Parisiens last night. You are well acquainted with the work under the title of "The Pink Lady." It has been on the verge of seeing the footlights on the banks of the Seine since February, 1916.

"Le Sicilien."

The comedy ballet of Moliere was revived at the Comedie Francaise on Wednesday, forming part of the repertoire for the celebrations of the third centenary of Moliere to be organised later. The theatrical presentation was first offered before the Court of Louis XIV. at St. Germain-en-Laye, as the fourth part of a farce, with dances, known as "Le Sicilien ou l'Amour Peintre." It is now played in two tableaux, the change being made without an interruption in the action.

"Le Loup de Gubbie."

Fernand Bastide, organiser of the stage society, denominated the Theatre de la Grimace, mounted for a special matinée on Wednesday, at the Comedie Montaigne, a three-act piece by Boussac de St. Marc, with the above title. It is a complicated plot concerning two sisters who hide a murderer; one wishing to save his soul, the other because she is secretly infatuated. The latter commits suicide, and the man confesses his crime, but is saved by a young priest. The performance commenced with "La Rose Assassinée," by René Patris, supposed to be a conversation between lunatics. The programme was exceedingly interesting, and the management can be congratulated on revealing the talent of these young authors.

May Day.

The directors of the Parisian theatres met at the Edouard VII. on Friday, with A. Franck in the chair, to decide on the policy of May 1. For the past two years most of the local houses have closed; this year it was decided to play both matinée and evening. The places of amusement are therefore open as usual to-day.

German Music Barred.

The French syndicate of music composers has protested at the forthcoming operetta, "Chanson d'Amour," to be given at the Marigny next week. The fact that it is set to airs taken from F. Schubert, with a script played in Vienna ("Dreimaederlhaus," or "The House of Three Little Maidens") seems to be objected to by the French musicians' union.

THE DRAMA IN AMERICA.

"The Trial of Joan of Arc"—"L'Amoureuse" Americanised—"A Happy New Year"—Persistent Ticket Speculating.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, April 16.—Margaret Anglin has won fresh laurels by her admirable performance as the Maid of Orleans in "The Trial of Joan of Arc," a four-act play, translated from the French of Emile Moreau, now running at the Shubert Theatre. This version of the familiar story gives the extraordinary answers of Joan at her trial as recorded in the archives of France. It shows the timorous, shrinking girl before her judges, pleading, denouncing, weeping, and finally sacrificing herself upon the altar of suffering with heroic sublimity. The first act passes in the castle of Philippe Auguste, and with its colours and movement makes a picturesque introduction to the terror of the little King and his signing of the warrant. The final scene takes place in a room overlooking the market-place where Joan was put to death. The smoke of the fire that burns her is pouring into this room as the curtain falls.

The Joan of Arc Society of New York has presented Miss Anglin with a gold medal in recognition of her performance.

"The Tyranny of Love."

Under the above title, an adaptation by Henry Baron of "L'Amoureuse," a play by G. de Porto-Riche, was recently performed at the Bijou Theatre. Mr. Baron has attempted to adapt this old French play to American life, but such a feverish study of Gallic marital ethics could never be acclimatised here. The thesis of the author is that a loving husband, a man of intellect, ambitions, and great accomplishment, may be so harassed and obstructed by the insatiate ardour of his wife as to be brought to loathe her, and in a fit of rage bestow her upon the intimate friend of both, and then, when he has been taken at his word to resolve to kill the pair. Finally, however, he experiences a return of his earlier devotion, and takes his wife back. The leading rôles were admirably acted by Estelle Winwood, Cyril Keightley, and Georges Flateau.

Haddon Chambers Memorial.

A memorial service was held yesterday morning at the Church of the Transfiguration ("The Little Church Around the Corner"), as a tribute to the memory of C. Haddon Chambers, many of whose plays won success on the American stage. The choir was composed of prominent members of the Lambs Club. A touching and impressive eulogy was delivered by De Wolf Hopper, and several well-known English and American players acted as ushers. A laurel wreath from the many American friends of the late dramatist is being sent to London to be delivered to his widow.

No New Year Greetings.

John Golden has just produced in Atlantic City a comedy, by Hale Hamilton and Viola Brothers Shore, entitled "Happy New Year." Raymond Kimball, a millionaire, is the father of a little girl who has been kidnapped through the negligence of a nurse, and in order to protect his wife from heartaches, no such salutation as "Happy New Year" is ever heard in the rich man's house. Fifteen years have elapsed when a man forces his way into Kimball's home and declares it was he who stole the child. His desire now is to restore her to her parents, which he does. In the second act, six years later, Mary and her mother are expected home from Europe. Kimball's son George is a Socialist, and he and his father are estranged. George has obtained the release from prison of an engine driver who caused a fatal accident whilst suffering from overwork. Mrs. Kimball and Mary arrive, and a little later the man who confessed the kidnapping appears and declares his intention of taking Mary away. Kimball's secretary draws a gun and threatens to kill the intruder when Kimball interferes, and it turns out that Mary is really the daughter of the man who seeks to claim her, and not the kidnapped child, the latter having died in infancy. Mary's love for Mrs. Kimball asserts itself, but she goes off with her father, who proves to be the engine driver who was sent to prison.

In the last act Mary and her father are living in a humble cottage. George Kimball, under an assumed name, has won Mary's love, and his mother contrives to get George's father into the cottage, where he is reconciled to his son and gives his consent to the marriage.

Ticket Speculating.

With the closing of five plays last week-end, and the impending exit of several others, the end of the season seems to be at hand. There is no little talk of a reduction in the present scale of high prices, although the speculators are asking twenty dollars for the privilege of seeing the opening performance of "Clair de Lune" at the Empire next Monday. Theoretically, ticket speculating was abolished long ago, but it nevertheless persists.

MY FAVOURITE CHARACTER.

"BOBBY" PREFERRED TO "SNOTTY," "TOMMY," OR EVEN "BURLINGTON BERTIE."

By ELLA SHIELDS.

Of the several characters I impersonate I prefer the policeman best. "Burlington Bertie" comes a good second—he is still a great favourite—although many people think that I am best as a "Snotty," and others when I am "Tommy." And there you are!

It is therefore a pleasure to please everybody—it is good for the profession, good for the public and good—for me.

"Burlington Bertie," of course, is my oldest character. I do not like to state in cold print how many years I have impersonated him. That is one of the many little delicacies in a woman's nature that she, quite naturally, does not like to discuss.

However, I don't think I shall ever forsake "Burlington Bertie." At heart I

shall always be "Burlington Bertie." And I often wonder if there were ever such a person whether the public would love him as they do my impersonation of him. Why do the public like him? Really I do not know; but I am positive that everybody loves him, for he is such a wonderful chap, so knowing and so well up in Society, notwithstanding his shabby gentility.

The Super-"Bobby."

Yet I prefer to be a policeman! Especially the class of policeman I represent. I do not portray the regular "copper," for I do not think the regular fellow has as good a time as I have. People might not love him as they love my character. The regular "peeler" has not so many admirers. He cannot do as I do—he has not the pleasure of being able to converse with any young lady who comes his way lest he is taken to task by his superiors—the sergeant or the inspector. And anybody that annoys him stands the risk of getting run in. Not so with me! Yet I am in this position—everybody who passes by me is suffering from an attack of "Say when." They keep making me thirsty, and I cannot have one! The only ones who annoy me are the children, who keep poking fun at me, saying, "Ella, go home and put your dress on!"

It is quite different standing on the stage as a policeman from being in the street on duty as one. I have not yet taken a pattern from Will Evans, and endeavoured to bamboozle my friends in the street. But some time ago at Bristol I stood in the street and was photographed with a number of college boys around me as my admirers. But, unfortunately, they were not afraid of me, as they would be of a regular policeman.

I did have a bit of fun one night whilst with the late Fred Emney. We were standing on Euston station, I dressed as a "snotty" and Fred as an old woman. Everybody thought I was a real "snotty," and that Fred Emney was my aunt. Our photographs were taken and published in the London Press, and I would very much like to have a copy of the original. (Picture papers, please note!)

Temporary Return to Gowns.

I have had several requests from managers to reappear on the stage as a woman—to wear a gown insted of trousers. I'm considering the proposition very seriously, and might fall in with the idea before very long. I could not, however, discard the trousers for the gown on the stage for all time. No, I am too fond of the trousers! But I might introduce myself in a gown at odd places. I have already been photographed in a new stage gown and have got a really good song for my female part, but I still want the courage to dress up and sing it, because of the difficulty of changing quickly from men's clothes to a lady's. I change into my own gowns after every show, to be sure, but, then I have more time at my disposal. It would take me more than two minutes to get my hair dressed properly so as to look like a respectable girl or woman on the stage. That is the difficutly. If I do put on the gown for the trousers I must look perfect—that is naturally a woman's great, perhaps only, desire—because I should then have to appeal only to the hearts of the men. I have already won the hearts of the girls and women by my "Bobby," "Snotty," not forgetting "Tommy," while "Burlington Bertie" associates with them all. I may add that since I started singing "Burlington Bertie" I have never left him out of my programme until recently, at the Palladium, when I tried an experiment. I wanted to change my songs—I did not want the public to think that I did not want to learn something new—but they clamoured for "Burlington Bertie," and I had to reinstate it in my programme.

Canadians and the Motherland.

In conclusion let me say I recently returned from a brief visit to the United States and Canada. I had a most successful trip. The audiences everywhere were perfectly wonderful. Both the Americans and the Canadians love my "Bobby," and they again went into raptures with my "Burlington Bertie." In Canada I had a good reception. I felt almost at home, particularly at Toronto. There were many people among my audiences who must have left England fifteen years ago, because many times I heard shouts for songs I used to sing when I wore dresses on the stage—before I took to trousers. I could not give them because they have long since gone from my memory. Canadians certainly do love anything that has come from the Old Country. I do not care what anybody says to the contrary; it is a fact. Canadians are very loyal, and everybody was delightfully charming to me.

AS YOU LIKE IT.

The Coal Outlook: "Hung be the heavens with black!" ("Henry VI.")

* * *

Our remarks to the Coal Controller, after receiving small mercies: (1) "For this relief, much thanks." ("Hamlet.")

* * *

(2) "Small cheer, and great welcome." ("Comedy of Errors.")

* * *

(3) "Seven hundred pounds and possibilities is good gifts." ("Merry Wives of Windsor.") But it's generally a paltry cwt.!

* * *

"We want more black comedians," exclaims a critic. Yes, and we shall get them, if lack of coal continues to decrease our supplies of hot water!

* * *

Sarah Bernhardt says that no women look pretty if they are tired. How about if they look pretty tired?

* * *

She also informs us that no woman can conquer unless she rests. Naturally not. To wrest and to conquer are the same thing.

* * *

Have you seen the futurist impression of the Christy Minstrels at the Hippodrome? It's an impression of their future 'istory.

* * *

A grumbler has complained that actors do not let themselves go enough. Too true! Some of them seem to stay on for ever.

* * *

The "Scotsman" informed us last week that everybody was talking about the Shakespeare "anniversy." A refreshing change from the Shakespeare controversy.

* * *

"Super salaries must be cut," exclaims a headline. What, must one "walk on" for nothing?

* * *

A Comedy reflection: As a matter of fact, "A Matter of Fact" is a matter of three acts.

TOUCHSTONE.

LEON M. LION AND MARIE ILLINGTON in "Count X" at the Garrick.

WHAT'S ON IN TOWN.

ADELPHI (Strand, W.C.). — "The Naughty Princess," 8. Wed., Sat., 2. Gerr. 2645.

ALDWYCH (Strand).—"Love Among the Paint Pots," 8.30. Thurs., Sat., 2.30. Gerr. 3928.

ALHAMBRA (Leicester-square, W.C.).—"Robey-en-Casserole," 8.15. Wed., Thurs., Sat., 2.30. Gerr. 5064.

AMBASSADORS (Cambridge Circus, W.C.).—"The Whiteheaded Boy," 8.30. Tues., Fri., Sat., 2.30. Gerr. 4460.

APOLLO (Shaftesbury-avenue).—"Don Q," 8.15. Wed., Sat., 2.30. Gerr. 3243.

COLISEUM (Charing Cross). — Loie Fuller, Kharum, "The Disorderly Room," Ernest Hastings, Phyllis Archibald, David Poole, &c. 2.30 and 7.45. Gerr. 7540.

COMEDY (Panton-street, S.W. 1). — "A Matter of Fact," 8. Tues., Fri., 2.30. Gerr. 3724.

COURT (Sloane-square).—"Othello," 8. Wed., Sat., 2. Gerr. 848.

CRITERION (Coventry-st.).—"Grumpy," 8.30. Tues., Sat., 2.30. Gerr. 3844.

DALY'S (Cranbourn-st., W.C.).—"Sybil," 8. Tues., Thurs., Sat., 2.15. Gerr. 201.

DUKE OF YORK'S (St. Martin's-lane).—"Mis' Nell o' New Orleans," 8.30. Th., Sat., 2.30. Gerr. 314.

EMPIRE (Leicester-sq.).—"The Rebel Maid," 8. Wed., Sat., 2.15. Gerr. 3527.

GARRICK (Charing Cross-road, W.C.).—"Count X.," 8. Tues., Thurs., Sat., 2.30. Gerr. 9513.

GLOBE (Shaftesbury-av., W.). — "The Knave of Diamonds," 8.30. Wed., Sat., 2.30. Gerr. 8722.

HAYMARKET (Haymarket, S.W.). — "The Circle," 8.30. Thurs., Sat., 2.30. Reg. 6030.

HIPPODROME (Cranbourn-st., W. 6).—"The Peep Show," 2.30 and 8.15. Gerr. 650.

HIS MAJESTY'S (Haymarket).—"Chu Chin Chow," 8. Wed., Sat., 2.15. Gerr. 1777.

KINGSWAY (Gt. Queen-st., W.C.).—"The Heart of a Child," 8.15. Mon., Wed., Sat., 2.30. Gerr. 4032.

LITTLE (Shaftesbury-av.). — London's Grand Guignol (third series), 8.15. Thurs., Sat., 2.30. Reg. 2401 and 2402.

LONDON PAVILION (Piccadilly-circus, W.).—"London, Paris, and New York," 8.15. Tues. and Sat., 2.30. Gerr. 704 and 705.

LYCEUM (Wellington-st., Strand, W.C.). —"The Savage and the Woman," 7.45. Wed., Thurs., Sat., 2.30. Gerr. 7617.

LYRIC (Shaftesbury-av., W.).—"A Little Dutch Girl," 8. Wed., Sat., 2.15. Gerr. 3687.

NEW (St. Martin's-lane, W.C.).—"The Wandering Jew," 8.15. Wed., Sat., 2.30. Regent 4466.

NEW OXFORD (Oxford-street, W.).—"League of Notions." 8.15. Wed., Sat., 2.30. Museum 1740.

PALACE (Shaftesbury-av.).—Mary Pickford in "Pollyanna," 2.30, 6.0, 8.30. Gerr. 6834.

PLAYHOUSE (Coventry-street).—"Up in Mabel's Room," 8.30. Thurs., Sat., 2.30. Gerr. 7482.

PRINCE OF WALES (Coventry-street, W.).—"Nightie Night," 8.30. Thurs., Sat., 2.30. Gerr. 7482.

PRINCES (Shaftesbury-av.).—"L'Epervier," 8.15. (Wed., Sat., 2.30.

QUEEN'S (Shaftesbury-av.).—"Mary," 8. Mon., Wed., Sat., 2.15. Gerr. 9437.

SAVOY (Strand, W.C.).—"Paddy the Next Best Thing," 8. Mon., Sat., 2.15. Gerr. 3366-7.

SHAFTESBURY (Shaftesbury-avenue).—"Sweet William," 8. Sat., 2.30. Gerr. 6666.

ST. JAMES' (King-st., W.).—"Polly With a Past," 8.15. Wed., Sat., 2.30. Gerr. 1903.

ST. MARTIN'S (St. Martin's-lane, W.C.).—"Bill of Divorcement," 8.30. Fri., Sat., 2.30. Gerr. 1243 and 3416.

STRAND (Strand, W.C.). — "A Safety Match," 8. Thurs., Sat., 2.30. Gerr. 3830.

VAUDEVILLE (Strand, W.C.).—"Sweet Sale," 8.25. Tues., Fri., and Sat., 2.30. Gerr. 3815.

WINTER GARDEN (Drury-lane). — "A Night Out," 8. Thurs., Sat., 2.15. Gerr. 416.

WYNDHAM'S (Charing Cross-road).—"Bull-Dog Drummond," 8.15. Wed., 2.30. Regent 3028.

THE VARIETY WORLD.

Additional Train Cuts—Bransby Williams' Dickens Season—Vaudeville Club Snooker.

Sunday Travellers Note.

Members of the M.H.A.R.A. are requested to note that though it is hoped that the 12 o'clock (noon) train from Euston will run next Sunday to Manchester and Liverpool, also the 12 (noon) from King's Cross to Leeds and York, the railway companies will not know the services definitely themselves before Friday, therefore artists travelling to any town next week should enquire at the station of departure on Friday or Saturday morning. It is anticipated that many more trains on certain railways will be taken off next Sunday, especially on branch lines. Artists are therefore advised to travel on Monday morning whenever possible.

Variety Artists' Federation.

Members of the V.A.F. are requested to note that ten death levies are now due upon the 1921 book. Red stamps eighteen.

Bransby Williams' Dickens Season.

Bransby Williams' season of Dickens plays at the Hippodrome, Birkenhead, promises to be a very successful one, the popular and clever impersonator of the famous novelist's characters opening on Monday last with "Oliver Twist," in which he appears as Fagin, giving a wonderfully graphic and finished portrayal. Mr. Williams, who is supported by a specially selected company, will present "Barnaby Rudge" next week and "David Copperfield" the week following; and for the final week that fine dramatic play, "The Red Lamp." Mr. D. J. Clarke, the proprietor of the Hippodrome, and Mr. Williams are to be cordially congratulated on the venture, and crowded houses should be the rule.

Vaudeville Club Snooker.

The snooker match between the Vaudeville Club and C Division, Metropolitan Police, was played at the Club on Sunday, the Vaudeville Club being victors. The scores were as follow:—

Vaudeville Club.		Police.	
Malzy	68	v. Hanson	56
Sam Mayo	75	v. Pullen	30
Stepham	69	v. Beech	28
Case	40	v. Ward	43
Duval	68	v. Mutton	43
D. Carter	59	v. Leckenby	25
Aggregate	379		225

It will be seen that the Vaudevillians won five out of the six games. Sam Mayo was captain of the Club side, whilst Mr. Hanson officiated in a similar capacity for the Police.

Sam Mayo: Top-Scorer.

The first prize went to Mr. Sam Mayo for the highest score, and took the form of a set of silver hair-brushes, whilst the second prize, a silver cigarette-case, went to Mr. Stepham for the highest break (21). Both prizes were presented by Mr. Hanson, on behalf of the Police.

Exhibition Play.

At the close of the match, Mr. Sam Mayo and Mr. Leckenby gave an exhibition of billiards, Mr. Mayo being victorious by 8 in a game of 50 up.

Golfing Prowess.

Billiards and snooker are not by any means the only games at which the Vaudeville Club members excel, for Gus McNaughton has just won the Spring Handicap at Wimbledon Park Golf Club, with a net score of 70. Congratulations!

The Gulliver Notices.

"The Era" learns that the whole of the six thousand odd dismissal notices issued on the Gulliver and Controlling Circuits of variety theatres have now been withdrawn, with the exceptions indicated in our last issue.

Following the settlement with the N.A.T.E. and the arrangement with the managerial staffs, the members of the orchestras have now also received intimation that their notices have been cancelled and that they are to "carry on" as before. No question of wages arose in connection with the musicians.

May Edouin.

Our readers will hear with sincere regret that May Edouin, the clever actress and charming singer, whose turn was so popular at the halls, will, it is feared, never be able to work again. She went into hospital in November with tubercular trouble, but an operation proving unsatisfactory, she is shortly leaving. So popular and cheery a personality will be greatly missed in the variety theatres, and much sympathy will be extended Miss Edouin in her affliction.

In Aid of Jewish Free School.

George Robey has promised to appear at the gala performance which Herman Darewski is organising in aid of the Jewish Free School, to take place at the Alhambra on Sunday. Other famous artists who will appear are Phyllis Bedells, Phyllis Dare, Miss Violet Loraine, Nelson Keys, Stanley Lupino, Owen Nares, Madame Stralia, Moscowitch, and the Trix Sisters. The school, which is the largest in London, at present lacks adequate accommodation for its 2,000 scholars, and it is hoped that this performance will realise sufficient money to allow it to proceed with its beneficent work for the Jewish children of the metropolis.

Football and Fun.

At West Ham Ground, on Thursday last, a football match was played between Bruce Green and Dick Henderson's team of variety artists and the picked team of West Ham United, on behalf of the Variety Artists' Benevolent Fund and Queen Mary's Hospital. The following artists played: Harry Marlow, Ern. E. Romer, F. Willis, J. Hunter, G. Layton, Len Sullivan, Llew Evans, Dan O'Scott, Bruce Green, and Dick Henderson.

During the play and intervals there was much fun from the following who were doing comic "stunts": Chas. Kasrac, Bobbie Britton, Eddie Foy, Alf. Arno, Willie Guidery, Andy Dean, Bobbie Lee and E. Rees.

A second match was played between two ladies' teams, the Ediswan Girls' and Ladies' teams. Miss Christine Roy "kicked off" in the absence of Miss Clarice Mayne, who was indisposed, and thanks are due to Miss Mary Ann Clarke, Gladys Clarke, Carrie Cattina, Bessie Boot, Mrs. McKenzie, Maud Derby, Daisy Johnson, Maud Dagmar, Fionna Vernia, and Chriesie Capell for their hard work in selling programmes, which brought in £30 4s., and collecting in copper £16. The gate realised £450.

Death of Miss Carrie Laurie.

Readers will hear with regret that, after a long illness, Miss Carrie Laurie died at a nursing home in London, at the age of 53. For many years Miss Laurie appeared on the music halls with a company of cleverly trained juveniles, and her act always proved a popular item on the programme. The funeral took place on Friday last, at Lambeth Cemetery, Tooting, the arrangements being carried out by Mr. W. R. Dunkley.

Music Hall Football League.

Mr. Chas. Willmott, the assistant manager of the Empress, Brixton, tells us that he has had several replies to the suggestion to form a music hall football league, and he hopes in the near future to be able to call a meeting, at which a committee may be formed for the purpose of making the league an accomplished fact.

May Brilliant.

At the South London, on Monday next, May Brilliant will make her reappearance in town. May has been away from England for six years, touring around the world, and has recently arrived from America, where she played on the Keith Circuit.

Daisy Taylor.

We hear that Daisy Taylor, who has been recuperating at Bournemouth since her illness, has returned to town, and will be opening on the L.T.V. Tour next week. This will be her first appearance in London since she played in "Hullo America."

Harry Ford.

The Logical One, Harry Ford, is at Hammersmith this week, and doing excellently with two capital numbers. This is Harry's last week in London for the present. He opens on the Moss' Tour on the 16th, and returns to town to play the Stoll Tour. Harry has been approached to go to American, and has also received offers from a well-known film company to feature in some new comedies.

Witt and Stevens.

That popular pair, Paul Witt and May Stevens, returned to the Holborn last week, after only a week's absence, and met with the most enthusiastic of receptions. They have some excellent material, which they handle in clever style. Next week Witt and Stevens go to the Hippodrome, Manchester, a quick return, as they were there only six weeks ago. The following week they again return to the L.T.V.

Syd. Moorhouse.

At the Victoria Palace, on Monday, Syd. Moorhouse returned to town, and was given a very hearty welcome, being compelled to sing an extra number in front of the tabs before the audience would allow him to depart.

Miss Edna Maude.

Miss Edna Maude, "The Spirit of ," returns on Monday to the Palace (where she supported Sir Harry Lauder during two weeks of his recent season) in more new dances. Miss Maude has been invited to accompany the famous Scots comedian on his autumn tour of the United States, and on her return it is not unlikely that she will reappear "in production." She has been consistently in vaudeville, as a single turn, since "Fifinella," at the Scala.

Billy Leonard.

That popular West-End comedian, Billy Leonard, was topping the bill at the Empire, Shepherd's Bush, last week, and was given the heartiest of receptions for his excellent show, his sailor burlesque being particularly funny. We hear that Billy will shortly be making his reappearance in the West End as leading comedian in a new musical production, for which he is now rehearsing.

Bruce Green.

Mr. Bruce Green, Chairman of the executive Committee of the Variety Artists' Benevolent Fund, has been elected a Life Governor of the Music Hall Benevolent Institution, as an appreciation of his many and successful endeavours to raise money on behalf of the charity.

Dick Henderson.

Dick Henderson, the Yorkshire comedian (with a Voice), is featuring all Lawrence Wright numbers in his repertoire. Mr. Henderson is booked solid for the next five years with all the leading tours.

La Veen and Cross.

Sam La Veen and Billy Cross are negotiating for a big production in Paris later in the season. On Monday week Sam and Billy resume the L.T.V. Circuit, and remain in town throughout the summer. This act has now become firmly established on this side, and at the Holborn last week patrons gave them the heartiest of receptions.

Capt. E. B. London.

On Friday last Capt. E. B. London, who during his stay at the Palladium had made numerous friends, resumed management at the Willesden Hippo., at which house he occupied a similar position prior to coming to the West End.

Presentation to Kenneth Harding.

At the Woolwich Hippodrome, on Saturday evening, Billy Blades, the stage manager, on behalf of the members of the staff, presented Mr. Kenneth Harding with a handsome gold watch, as a token of their esteem and regard. Although Mr. Harding had only been manager here for six months, he was very popular with the staff, and all with whom he came in contact. Mrs. Harding was also the recipient of a beautiful bouquet. Mr. Harding was for some time at Lewisham with Mr. Jack Somers, and such a capable manager should not be long out of harness.

MY MUSIC HALL TOUR.

BETTER THAN A POLICEMAN—NAMES THAT PUZZLE POETS—THE CLEVERNESS OF BILLY MERSON.

If you want to know the time, do not ask a policeman. Ask Gus Fowler. He will tell you at once, and in a far more interesting manner than any policeman could do. The policeman for instance, would take his watch ponderously out of his pocket and tell you the hour in a dull, matter-of-fact tone; but Gus Fowler would take his watch out of his ear, compare it with another taken out of his elbow, and check it by another extracted from his toe. Then, as likely as not, he would flick the watches away into thin air, causing them to hang themselves on the side of a passing motor-bus.

At the Victoria Palace.

I saw Gus Fowler last week at the Victoria Palace. He describes himself as "The Watch King," and if the faculty to hatch watches gives one the right to reign in horological circles, he deserves the title. He manufactures watches out of nothing, passes big clocks through the tops of opera hats, and does various other astonishing things.

My spinning brain relaxed when Jack Pleasants came on and sang, "I Wonder Will She Love Me when I'm Old?" This song was new to me, and so was "I Don't Like to Do That." Both good, particularly the former. Jack sang four songs, a liberal number which was equalled by Daisy Wood. In "Cecil, Don't Wrestle," the song with which she made her biggest hit, the flapper she impersonated called out for her mother; but the entreaty savoured in one sense of the private who "told off" a sergeant, and confessed afterwards that "of course, the sergeant wasn't meant to hear me."

Have you noticed, by the way, that there are certain names which are never used in songs of this type? We have Cecil, who can wrestle, and Bertie, who rises at ten-thirty, and Billy who is not chilly. Why don't our rhymsters try their hands say, at Abraham and Marmaduke? But, after all, it is nice to have some definitely good boys, and perhaps it would be a pity to disturb the list of unrhymable names still available for virtuous parents during the christening season.

Jean Andrews, L.R.A.M., was not interested in Berties and Cecils. She sang "Sweet and Low Lullaby," and other gentle songs, and the audience applauded her loudly. I hope Jean Andrews will watch her voice carefully. She does not spare herself, and neither the gold in one's voice nor the gold in one's purse is proof against too much spending.

Bromley Carter, the entertainer, and Coram, the ventriloquist, were both popular. Rolf Slater, Elsie Denham, and Mart and Pep completed the programme, the latter doing some of the cleverest hand-balancing tricks I have ever seen.

At the Holborn Empire.

A few minutes after watching Mart and Pep at the Victoria Palace, I was watching another extraordinary couple at the Holborn Empire—Hicken and Rose. It must be very pleasant to be untroubled with bones. Hicken and Rose do not seem to have any, and if ever they had the misfortune to be served up on a cannibal island they would not need filleting. Witt and Stevens followed them. (For my opinion, refer a fortnight back.) Then came the Miles-Stavordale Quintette, who flashed their instruments and tinkled their strings very effectively. Fred Russell, with his amusing puppet, "Coster Joe," brought us back to the comic world again, and Howard Rogers kept the ball rolling with his clever impersonations of the various celebrities at a local presentation. His imitation of a villager making the presentation is particularly good.

The two Big Things were Maidie Scott and Billy Merson, although, physically speaking, Billy Merson is rather a little thing. One of the best points about him is that he can play the same sketch over and over again, and always give you the impression that he has never done it before. It is a valuable quality, both from an artistic and a psychological point of view. When your audience believes that you are treating them to impromptu humour, it is on your side at once, for it is complimented by your personal efforts on its behalf. It feels the superiority felt by a student having private lessons over a student in class, and is grateful for the distinction.

Billy Merson seems to be improvising all the time. Some of the time he undoubtedly is, but the bulk of his remarks are said "twice nightly," and only the wiseacres know it.

Maidie Scott disappointed me by not singing her flapper series, for I wanted to renew my acquaintance with her new quartette of songs. As she sang "The Wind," however, the disappointment was only a slight one. Vernon Watson did not appear, clever Jen Latona deputising for him. Finally, La Veen and Cross sent us home chuckling over memories of Roman sports as they were not. If the Romans possessed a sense of humour, they missed a treat.

EXTRA TURN.

PERFORMING ANIMAL ACTS.

AN INDEPENDENT OPINION.

TO THE EDITOR OF "THE ERA."

Dear Sir,—I have been reading the articles in your paper regarding the Performing Animals Act. I can see no cause for complaint, as we have had bodies who would see to it. I am not a performer myself, but I have always been an interested spectator where animal turns are concerned, and would be the first to make a complaint if I saw a case of cruelty. I had the pleasure to see the treatment of a horse, both during its performance and after. At Easter I visited the Crystal Palace, and there I saw the horse named Verdun, claimed to be the only skipping horse in the world. I watched every trick it performed, and it was given sweets of some kind when it had done each trick. The stage was a temporary construction, and the audience could see what happened afterwards if they wanted to. The horse was tied up for the time while the properties were got together. And the men in charge were feeding it with sweets, and patting it, and making a great fuss.

I am now fully convinced that animals are taught by kindness. And it is a tribute to its trainer (Gudyow). No matter what creed or colour he is, I should advise some of the critics to see it, in the interests of fair play. I enclose my name and address, and remain, yours faithfully,

A LOVER OF ANIMALS.

London, S.W.,
April 16, 1920.

TO THE EDITOR OF "THE ERA."

Dear Sir,—Milton Bode asks what joy there is in performing animals "cribbed, cabined, and confined between performances, and travelled from town to town as baggage." I beg to dispute that. All animals when travelling are well cared for the railway authorities see to that. As regards myself, my dogs travel in large ventilated boxes that are little travelling palaces, thanks to the firm of Melox.

Mr. Bode does not say anything about show dogs, who have to travel more frequently than performing dogs, and they have to be put among the luggage, with no one to look after them. A performer is always with his animals to see that no harm comes to them.

I think if Mr. Bode wants to look after animals he should see some of the poor dogs kept in backyards that never get off the chain for months at a time, and, as a rule, kept in an old box without any bedding. These are the things that want seeing to. Performing animals do about 15 minutes' work in 24 hours. What is the reason that no inspector ever comes to see how the animals are kept and if they are treated properly? It is their duty, and any town where animals are performing they should see to this. All I can say is that performing animals are not taught by cruelty. To get the best out of them they must love, not fear, you.—Yours truly,

CAPT. DEVEREUX.

Palace, Grimsby, April 30, 1921.

Golder's Green Hippodrome.

"The Voice from the Minaret" was the attraction at the Golder's Green Hippodrome last week, and played to excellent business. Lawrence Maloney, who has been manager here for the past five years, seems to have gauged the taste of patrons to a nicety, and has some of the principal West End successes amongst his future bookings. These include "The Blue Lagoon," which is the Whit-week attraction: "Raffles," "The Charm School," "Kiki," "White-headed Boy," and many other first-class productions. This week "Get Rich Quick Wallingford" is being played and doing excellent business.

"NOBODY LOVES ME."

WEE GEORGIE WOOD'S NEW SKETCH.

Wee Georgie Wood's new sketch, "Nobody Loves Me," by R. P. Weston, Bert Lee, and Georgie Wood, which was produced with every evidence of success at the Chiswick Empire last week, is by way of being a sequel to that capital little comedy which the popular young comedian has been presenting during the past year. Once again we are introduced to the fond mother (excellently played by Miss Dolly Harmer), but this time that worthy lady has mortally offended our young friend by taking unto herself a second husband. This latter personage, Charlie Potter, bearded "like a pard" (and made a fearsome character in the approved style by Mr. Tom Blacklock), proves almost too much for poor Georgie. Witness his words of horror: "You haven't been and done Charlie Potter on me!" and a domestic catastrophe seems imminent. However, Georgie eventually becomes reconciled to his fate, more particularly as Charlie Potter boasts a daughter who has long found favour in Georgie's youthful eyes, so that the end of the playlet, which has a capital "tag," presages much future happiness for the new menage.

Georgie Wood is again "immense" as the precocious boy, causing hearty laughter with his pertinent remarks, and ever and anon the "furtive tear" with those little touches of pathos which make this sketch so human. On the occasion of our visit the playlet sketch was heartily received, with curtain calls for all concerned.

NEW ACTS OF THE WEEK.

LILY VOCKLER.

Type	Chorus Singer
Time	Ten Minutes
Required	Full Set

Miss Lily Vockler, an artist hailing from the Antipodes, made her début at the Granville, Walham Green, on Monday. Her first number, "Save Up All Your Little Bits of Silver," is an effective chorus song, and as Miss Vockler possesses both a strong voice and personality it went very well. The homely sentiment of her second number, "Daddy, You've Been a Mother to Me," also proved much to the liking of the Walham Green patrons. The setting of Miss Vockler's act is also worthy of commendation.

DEVON AND EARLE'S NEW ACT.

At the London Shoreditch last week that clever pair of comedians and eccentric dancers, Devon and Earle, provided a capital turn. Attired in smart blue suits, and white hats, they sing a catchy song of "surprises," and then dance a measure in graceful and agile fashion. They have plenty of good wheezes and topical trivialities wherewith to amuse the audience, who rise repeatedly to the bait of their wit and observation. More neatly executed stepdancing and twirling of a novel and original kind follows, Earle being especially excellent at this form of entertainment, and evoking loud applause. He is here joined by Devon, and the pair dance to a finish, being heartily acclaimed. Terry Sullivan has written the number, and the new dance has been composed by Jay Whidden.

Death of Thomas Fox.

Many of our readers will learn with regret of the death of Mr. Thomas Fox, who passed away at Leicester on Tuesday, the 19th ult., in his 82nd year. Deceased was the genial host of the Fish and Quart Hotel (the Leicester V.A.F. house) for 54 years, and was widely known and greatly respected, having many friends in the theatrical and variety professions. It is only about six months since that he retired into private life.

SONGS AND SINGERS.

B. Feldman and Co.

The Douglas season commences next week and all arrangements have been made to meet the demand for good healthy entertainment, which has always been a feature of the Isle of Man holiday season. Feldman's Concert Parties and demonstrators will, as usual, be much in evidence, and it is interesting to note that the songs already ear-marked for premier honours include "Down the Trail to Home, Sweet Home," "Old Pal, Why Don't You Answer Me?" "Smilin' Through," "Venetian Moon," "My Isle of Golden Dreams," "Rio Grande," "Moonbeam," "Tennessee," "Japanese Sandman," "Rose of Bloomsbury Square," "Margie," and "Avalon." These form a comprehensive budget, varied enough to suit all musical palates.

The Palladium programme last week included Marie Lloyd in "A Bit of a Ruin that Cromwell Knocked About a Bit," and a wonderful study she made of it. Audiences showed their appreciation in the heartiest of applause. Lorna and Toots Pounds were also in great favour. Their "Kentucky" song was an artistic success, and "Dixie Wedding Bells" proved popular also.

Jay Whidden on Friday evening had a wonderful reception, the audience keeping up the applause until Jay came before the curtain to give additional proof of his abilities. Incidentally, the new "Rio Grande" song, by Jay Whidden and Fred Godfrey, is proving an early success. Lucille Benstead is charmed with it.

Daisy Wood is a big attraction in "Oh, What a Difference the Navy's Made to Me." Victoria Palace audiences gave her a big reception last week.

Leslie Alleyn (of B. Feldman and Co.) has just completed the music of a new Fred Karno production, entitled "French Beans."

Lawrence Wright Music Co.

Whit Monday is the day on which Worton David and Horatio Nicholls' new ballad, "Blue Bird," will be released. It is confidently predicted that "Blue Bird" will be a revelation, and there are great hopes of it out-rivalling such decided successes as "Wyoming," &c.

"Omaha" still continues its successful career. It is received with much enthusiasm wherever it is sung. Haley's Juveniles are scoring heavily with it at the Palace, East Ham, this week. It is an outstanding hit of Miss Paula Destiny's repertoire at the Empire, Finsbury Park. The Melody Makers make it a feature number in their act at the Hippodrome, Poplar. Miss Dorothy Storm repeats her former triumphs with it at the Palace, Tottenham. Vasco, the Mad Musician, has included it in his act at the Hippodrome, Willesden, where hearty applause follows his rendering of this fine ballad. The popular soprano, Miss Marie Lawton, gives a beautiful rendering of this number at the Empire, Nottingham, and Miss Nell Calvert also does exceedingly well with this number, and intends featuring it for some time.

Miss Ina Hill, the operatic soprano, is featuring Worton David and Horatio Nicholls' ballad, "The Memory of a Song." Miss Hill writes that this is the most successful ballad she has had in recent years. She is at the Palace, Camberwell, this week.

Francis and Day.

"Oh, Boy!" which Rene Ralph last week introduced with complete success to Lewisham audiences, is being received with manifestations of delight at the Willesden Hippodrome, where the artist is this week appearing. It is likewise proving a winner in the capable hands of Elsie Carlisle, Irene Shamrock, Elsie Sims, Elida Morris, and Dora Dare.

The Sylvan Sextette, who are appearing in the revue, "Little Miss Steaks," have introduced "Oh, By Jingo!" into the show with great success. Kitty Curtis at Walthamstow and Elsie Bower at Ipswich are each scoring with this vivacious number.

Lennie Deane and Betty Burke, of Terry's Juveniles, are evoking much applause at the Bedford by their rendering of "Daddy (You've Been More Than a Mother to Me)." Fred Morris is making much of this taking song of sentiment at Gateshead, as, too, is Ethel Castaldini at all engagements.

Stanelli and Douglas, who are fulfilling return date at Aldershot after only three weeks' absence, are making a hit with "Oh, By Jingo!"

Nellie Wigley is at Woolwich continuing the success achieved by her last week at Kilburn, with "Come Back Home to Old Virginie." "The Spooney Waltz" was loudly applauded at the latter hall, Vera Wootton being the singer.

Keith, Prowse and Co.

Sydney Wilson, of The Mischiefs, is featuring "Song of Long Ago," "Sanctuary," "Within Your Heart and Mine," "Rosette, Do You Recall?" and "Love in Lilac-time."

The Balladmongers are featuring "Song of Long Ago."

Miss Elsie Gregory, of The Pedlers, is featuring "Dear Little Cottage of Love," "Within Your Heart and Mine," and "Sanctuary." Mr. Arthur Robson features "Song of Long Ago."

Mr. Alfred Grant, of Splinters, 1921, is featuring "Song of Long Ago" at the Empire, Penge.

Miss Edith Beverley, of "Brevity" Co., is featuring "Song of Long Ago" at Penarth.

Cecil Lennox & Co.

Cecil Lennox and company, who only started business last month, have a very strong catalogue for a new firm. The numbers which they appear to be concentrating on are eleven, and every one of these has a catchy refrain, and should be of great value to all concert parties.

"Let Me Believe" will be sung this week by Miss Nellie Maguire at the Ardwick Empire, Manchester, and is sure to make a hit.

Some of these songs make excellent dance numbers, notably "Loving," "In San Domingo," and "I Want You to Want Me," the last-mentioned having been received with encores when played for the first time by Murray Pilcer's famous jazz band at the Empress Rooms, Kensington.

"Bring Back the Sunshine and the Roses" and "Loving" will be specially featured at the orchestral selection for the first half of this week at the Shaftesbury Pavilion, under the baton of Mr. W. Trytel.

Mr. Alex. Yantian and his famous orchestra are making a sensational hit with "Loving" and "In San Domingo," and all London will soon be singing or whistling these.

Wilford, Ltd.

The new Chinese one-step, "Tsing," by Jack Derrick, although only a few weeks old, is already a popular and familiar number at the leading dancing halls. An attractive feature of this number is that it lends itself to equally striking effects whether played by small or full orchestra.

Jack Thompson's "Big Silver Moon" is increasing its popularity with artists and the public alike. Amongst a host of the most popular singers rendering this number may be mentioned Miss Sylvia Miss Jessie Broughton, and Miss Freedon, and Miss Ethel Toms.

This firm has been fortunate to secure a new and tuneful ballad, entitled "You Make the World a World of Roses," by Kenneth Duffield, the new Australian composer, who has written the music for the new Lee-White vaudeville revue to follow "Jumble Sale." With words by Edward Lockton, this number is already proving a popular item, and has been secured by many concert parties for the coming season.

Claude Fenn-Leyland continues to delight the patrons of "Sherry's," at Brighton, with his popular dance numbers published by this firm.

G. Ricordi & Co.

That popular song, "Dear Old Pal of Mine," continues to be in great demand. It is being sung by Mr. Edgar Williams, the tenor of the Royal Breconia Singers, at the Palace Theatre, and has also been introduced into Mr. George Anthony's successful revue, "Wobble," at the Opera House, Burnley.

CHISWICK EMPIRE.

With his innate unctuous humour, that delightful comedian Neil Kenyon, who heads the bill at the Chiswick Empire, is a great favourite. He is a real mirth compeller, and his latest cameo, "McBean, Philosopher," should rank among his many wonderful creations.

The well-known tenor, Mr. Joseph Cheetham, meets with a fine reception; his superb voice was heard to perfection in "The Mill by the Sea," which he rendered with all that skill that has made him famous.

Terpsichore knows no more ardent votary than Katrina, who dances with all the grace and poetry of her sex. She is cleverly supported by Joan, an equally gifted dancer. Katrina's repertoire includes "Invitation" (Weber), "Humoresque" (Dvorak), and "Romance" (Rubenstein), all exquisitely reproduced by this gifted artist and her companion. Cecil Lyle's adventures in the region of "Millinery" are daring and dexterous; not only does he produce ready-trimmed hats from nowhere, but he conjures a pretty damsel from a heart-shaped basket which has arrived no one knows from where. Cecil literally does wonders.

With a beautiful soprano voice Miss Nan Foster creates a very favourable impression; her first contribution, "Home," met with hearty applause, while her interpretation of "I Come to You" proved a veritable vocal triumph. Here, too, are Edis and Forbes, a couple of versatile and delightful entertainers, small, slim, and irresistible; Edis, as a theatrical star, is wooed by a Peer, Lord Bromley, who invades her sanctum as a hairdresser—and a nervous one, but Nemesis is on his track, and a harmless cigarette case reveals his identity. The fun waxes fast and furious, and the sketch rings down to a chorus of merriment. As a character comedian Claude Gardiner need fear no rival. As a hypochondriac he causes no little amusement, and as a lightweight pugilist, Knox, he was equally successful; his stories of his adventures raised hearty laughter. "The Hunter's Dream," a comedy act of much merit, is presented by Donald Weedon and Co., and is admirably interpreted.

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To Proprietors of Entertainments, Orchestra and Band Leaders and Musicians of Great Britain and Ireland.

IN reply to numerous enquiries arising out of the advertisement in last week's "ERA" issued by the Performing Rights Society, Ltd., WE,

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B. FELDMAN & CO.,

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FRANCIS, DAY & HUNTER,
138-140, Charing Cross Road, W.C.2.

THE LONDON MUSIC HALLS.

THE COLISEUM.

Among the newcomers here this week is Phyllis Archibald, the famous contralto from the Covent Garden, Sir Thomas Beecham, and Carl Rosa Opera Companies. On Monday afternoon the audience enthusiastically applauded her magnificent renderings of extracts from "Carmen" and "The Chocolate Soldier." Another much-appreciated item was that of Karum, the wonderful Persian pianist, who since his début at this theatre some months since has followed up the impression he made upon the critics with fresh successes. "The Disorderly Room," which is also paying a return visit, is one of the most original and funny comedy sketches we have seen for a long time, and it was laughter all the way throughout its enactment. Laurence Barclay as the sergeant-major, Tommy Handley as the officer, and Nat Gould as the prisoner, keep the fun going at a furious pace.

Another very popular turn is that of Ernest Hastings, whose humour and music at the piano is of a very high order. He is lucky in possessing such originally whimsical songs. We particularly liked the one comparing love to a Stock Exchange speculation. Billy Wells and the Eclair Twins are a clever trio, who present a series of riotous eccentric dances of a very novel kind. The striking and vivid dresses of the two ladies are in keeping with the originality of the turn. George Calver is rightly billed as the voice manipulator, for he is more versatile with his voice than some people are with their hands. He sang as a baritone, he sang as a soprano, and he sang a duet as the two together. His imitations included those of a child singing at a party and a chicken singing "Stop Yer Tickling, Jock."

An expert and artistic item is Delvaine's Marionettes. A complete music hall show in miniature is presented, with artists, orchestra, and a portion of the audience all enacted by wooden puppets. David Poole and his ventriloquial novelty was absent on Monday, the Havilands appearing instead in a clever and unique comedy wire act—one of the best things we have seen in this line. Loie Fuller's graceful and fascinating dancers remain, and present their artistic dances, including "The Ballet of Lights and Colours."

THE PALLADIUM.

A rich musical treat is presented at the Palladium this week by the well-known pianiste, Miss Marie Novello. Included in her work at the first house on Monday were the first movement from the Grieg Concerto and the inevitable Rachmaninoff Prelude, both superbly rendered. That witty Hibernian Talbot O'Farrell has a budget of new yarns, which tickled the audience immensely. Incidentally, he has a new ear-haunting ballad, "The Silver in Your Hair," which forms an admirable vehicle for his beautiful tenor voice. Talbot was not allowed to go until he had sung "The Lisp of a Baby's Prayer" before "the tabs." Dainty Miss Violet Essex was another singer to score heavily, and must be congratulated upon the beautiful setting of her act, whilst Mr. Jack Lane kept his hearers in a constant state of merriment with his cheery Yorkshire quips and jests.

Mr. Whit Cunliffe, that expert specialist in the light comedy brand of song, comes in for a very hearty reception. Debonair in appearance, powerful in voice, and brisk in method is Mr. Cunliffe, and two of his most popular numbers were much enjoyed.

The new playlet, "An April Shower," which created so favourable an impression at its recent production, finds a prominent place in the Palladium bill this week, where it is very well received. The success can be largely attributed to the wonderful piece of character acting put in by Mr. Alexander Carr as the kindly Jew, who sacrifices all his ambitions to save from ruin his niece's fiancé. The homely sentiment of this capitally-written playlet made an instantaneous appeal, and the message of hope which distinguishes the close evoked a spontaneous burst of applause. Mr. Carr made a speech at the end, and also recited a poignant little poem, "The Stowaway," and a monologue, "Life," both of which testified to his versatility.

Tucker, the singing violinist, with all his latest songs and stunts, is heartily received, and the programme, which also includes that excellent turn Chinko and Kaufman, is brought to a bright conclusion by Willie Rolls. Willie is a skater extraordinary, performing all kinds of remarkable feats. This accomplished artist can also do some wonderful things with a spade, and altogether his act is a very clever and much appreciated one.

HOLBORN EMPIRE.

Mr. Will Evans heads the bill here this week, for the first part of which he is playing the popular skit, "The Lost Umbrella," in which he gives such an amusing exposition of bustling irritability and early morning ill-humour. Mr. Evans received an ovation at the close of his act. The rich humour of Mr. Nixon Grey is also exploited to the full in a song, in which he gives a trial to the various effusions of soliciting song-writers, the several efforts of whom provide a vehicle for the display of much humour, and, incidentally, show Mr. Grey to be the possessor of an excellent singing voice.

Miss Winifred Ward, known far and wide as the "immaculate boy," has a good number, in which a kilted son of Caledonia is the principal personage, Miss Ward cutting a bonny figure in the national dress; and Daisy Dormer had an enthusiastic reception at the close of her characteristically dainty turn, her rustic "Somerset" song being very pleasing.

Mr. Stuart Morton has a tuneful coon number, which he renders in excellent manner, the fine voice of the artist and the sweet harmony of the ditty earning a hearty encore, "Baby May" being given with much success in response. In this latter number the services of a pretty little lady are enlisted with entire satisfaction. Joe and Willy, in a clever comedy and equilibristic act surmount with considerable success the handicap of being the first turn; and Scala and Lillian "get over" with fine banjo-playing on the part of the gentleman and vivacious singing by his daintily-attired partner, being accorded a vociferous recall.

Mr. Harry Hemsley has an original act, wherein he mimics naturally the precocious prattle of a little boy and girl who, having been put to bed earlier than usual, cannot go to sleep, the dialogue being of a highly humorous type. Sandy Powell, with "Let's All Go to the Workhouse," in which he impersonates a burlesque "copper," has an excellent song with a wealth of droll patter amusingly delivered; and Wright, Conelly and Mac provide delightful harmony in both whimsical and serious vein, to the accompaniment of much appreciation.

VICTORIA PALACE.

Percy Mayne and Jack Sheridan, the wise jesters, are here this week with their songs and funniments. Their discussion of various matters, including drink, money, travel, and girls, prove that their views are both "extensive and peculiar." "Have You Seen My Brother Anywhere?" is a capital duet, full of comicalities, and a quaint dance concludes this enjoyable turn. Syd Moorhouse is in excellent form and fine voice, and has a rousing song with a fine swing about it in "Vagrant Joe," which is greeted with acclamation. As a whistler he comes out strong, and in addition to his remarkable skill he possesses personal magnetism. His next song is in the pathetic strain, and he proves a most versatile character actor, in "Good-Bye, Old Pal, Good-Bye," coming in for a most hearty reception. As an encore he sings "Castles in the Air," a new song, beautifully and expressively rendered.

Lewis and Gordon's Production Company present Harry Green in Aaron Hoffman's smart play, "The Cheery Tree." As George Washington Cohen, Harry Green is delightfully droll, though there is also pathos in the piece. Good support is given by the rest of the company, especially Mr. Walter Allen and Miss Marie Lisle. Dolly Victoria (the original madcap) in her wonderful cycling act, and her brother, are absolute marvels of skill, daring, and resource. It is impossible to adequately describe this art. Nellie Nora is an expert at xylophone playing, and has a pretty, attractive method of performing.

Zellini is a juggler who always keeps you guessing as to whether he is a real magician or merely one of the world's worst wizards, as he is not above practising deceptions on the audience, much to their amusement, his clever trickery being much to their liking. Fortunello and Cirillino are great favourites in their wonderful and unique act, "Come Here, You Young Rascal." Tom Clare, at the piano, always contrives to hit off the foibles of fashion and the terrors of modern-time existence, and in "The Fine Old English Gentleman," "I'm a Very Disappointed Man," and "A Parliamentary Smoker" he hits folly as it flies most effectively. Chum Sheriff, the popular loquacious one, complete the programme.

"A DRESSED-UP AFFAIR."

At the Chelsea Palace on Monday evening, the popular comedian, Dan Roylat, appeared in a smart little farcical eisode, "A Dressd-up Affair." He is assisted by Clarice and Rene Chesney, who, while waiting for tehir father to "dress up" for a fancy-dress ball, go through a rehearsal. Their vocal efforts are noteworthy, especially the tuneful number, "She may be good, perhaps she's not." On the appearance of papa, only partially costumed, the resourceful young ladies set to work, and their sire soon emerges into a fair specimen of an Elizabethan gallant, ruffles and all. This gave plenty of scope for Dan Roylat's comic powers, and the comedian made the best of his opportunities. He was very amusing as Papa, his quaint antics causing much merriment. Miss Clarice Chesney is a dainty and chic comedienne, with a pleasing voice, and with Miss Rene Chesney valuably contributed to the success of the playlet.

The striking dresses of the two artists deserve mention, while the staging was first rate. "A Dressed-up Affair" was very favourably received.

Another special "turn" in the Chelsea bill was that of Lind, the famous Swedish star, who presented, with much success, "Types of Art and Beauty."

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NEXT WEEK'S CALLS.

MONDAY, MAY 9, 1921.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR MAY 30 NOW DUE.

ALBANY WARD THEATRES, LTD.

CHIPPENHAM PALACE.—Two Australians (rehearsal, 1).

SALISBURY PALACE.—Clarke and Ritchie, Scott Argyle (rehearsal 1).

WEYMOUTH JUBILEE HALL.—Henri and Elaine, Johnny Watson, Tiny and Tim, Manuel and Francois (rehearsal, 1).

YEOVIL PALACE.—Denise and Jan, Ivy de Verne (rehearsal, 1).

HARRY BAWN CIRCUIT.

EDMONTON EMPIRE (rehearsal, 4).—Harry Ray's Revue, "Find the Lady."

RAMSGATE PAVILION (rehearsal, 1).—The Whiteaway Four, Cromer, and company as booked.

BOSTOCK TOUR.

HAMILTON HIPPODROME.—Henry Lee presents "Ta Ta, Bella" (rehearsal, 1).

IPSWICH HIPPODROME.—Dick Ray presents "Topsy's Baby" (rehearsal, 2).

NORWICH HIPPODROME.—Chinko and Kauffmann, Fields and Doreen, Tess

RAYMOND *NEW SHOW*

and Flo Le Roy, Ernest Mitchell, Gaston Morel, Jack Barty (rehearal, 2).

PAISLEY RINK PALACE.—James Houston and Co., Nellie Forbes, Fred Fitzroy (rehearsal, 12 noon).

PAISLEY THEATRE.—Donald Mackay, The Doves, Harry Leybourne, Campbell and Scott, Kennedy and Coppin, Pete and Minnie Lee (rehearsal, 12 noon).

KENNEDY CIRCUIT.

DUDLEY OPERA HOUSE.—Max Erard and Zona Vevey, Darty and Partner, Bert Groves, Athlone, Jack Patterson, The Violas.

WEST BROMWICH EMPIRE.—Mrs. Kimberley's Eastern Nights.

WEST BROMWICH OLYMPIA.—The Hargreave Browney's Grand Opera Company.

WEST BROMWICH THEATRE ROYAL.—Miss Emma Litchfield's Rep. Co.

LONDON SYNDICATE HALLS.

(See Page 19.)

LONDON THEATRES OF VARIETIES, LTD.

CAMBERWELL PALACE (rehearsal, 12).—Ernie Lotinga and Co., Nixon Grey, Harry Hemsley, We Three, Ray Wallace, Rene Ralph, Arthur Ferriss, Nicoletos.

CLAPHAM GRAND (rehearsal, 12).—Lew Lake presents "A Mother Should Tell."

COLLINS'S MUSIC HALL (rehearsal, 12).—Karno's "Mumming" Birds, Kiddy Kennedy, John Donald, Arthur Woodville, Shirley Whyte, Jose Baptisti, Dora Dare.

CROYDON EMPIRE (rehearsal, 12).—Ernie Lotinga and Co., Vera Wootton, Melody Makers, Billy Simpson, Audrey Knight, Alan Raine, Ina Hill, The Nelsons.

HAMMERSMITH PALACE (rehearsal, 12).—Liane D'Eve, Ernest Hastings, Foster Kershaw, Austin Rudd, Bert Weston, Elsie Gregory, Miles Stavordales, Richards, Ringle Brothers.

HOLBORN EMPIRE (rehearsal, 12).—Harry Day presents "Jingles," Hal Bert.

ILFORD HIPPODROME (rehearsal, 12).—Lew Lake presents Charles Austin in "Pretty Peggy."

ISLINGTON EMPIRE (rehearsal, 12).—Irma Lorraine, Nixon Grey, Daisy Dormer,

RAYMOND *NEW SHOW*

Vera and R. Wray, Syd May, Berly Riggs, The Eldons.

KILBURN EMPIRE (rehearsal, 12).—Lew Lake presents Bob Stevens in "Sons of the Sea."

LEWISHAM HIPPODROME (rehearsal, 12).—Lew Lake presents "Too Many Girls."

PALLADIUM (rehearsal, 11).—Daphne Pollard, Talbot O'Farrell, Beswick Twins, Laddie Cliff, Tucker, Daly and Healy, Jack Lane, Alex. Carr and Co.

POPLAR HIPPODROME (rehearsal, 12).—G. H. Elliott, Harry Champion, Winifred Ward, Victor Kelly, Spence and Jocelyn, Rosie Lloyd, M'Lita Dolores.

PUTNEY HIPPODROME (rehearsal, 12).—Ernie Mayne, Vasco, Leslie Elliott, Stewart Morton, Scott Gibson, Pearl Mitchell and Sister, Haidees Marionettes, Mollie Butler.

SHOREDITCH OLYMPIA (rehearsal, 12).—Gould's Enterprises, Ltd., presents "The Circus Queen."

WILLESDEN HIPPODROME (rehearsal, 12).—Ernie Mayne, Goodfellow and Gregson, Bartle Quartette, Maggie Benson, Marjorie Fulton, Jose De Moraes, Miller Sutcliffes, Frank Le Dent, Adam Tomlinson.

WOOLWICH HIPPODROME (rehearsal, 12).—G. H. Elliott, Eric Randolph, Fred Russell, Charles Whittle, Daly and Marr, Gintaro.

MacNAGHTEN TOUR.

BLACKBURN.—Lawrence Wright Ensemble, Arthur Gilroy, Lucy Brennan,

RAYMOND *NEW SHOW*

Gemmel Brothers, Mafuziang Manchu Troupe, Wager, Idleitus (rehearsal, 12).

BRADFORD.—Tom Fox, "Backing a Winner," Yamaoto and Kyoshi, Laline, Wardini, Susie Marney (rehearsal, 12).

BURNLEY.—Delino, Theo. Ward, Power and Bendon, Henry and Edgar, George Murphy, Tom Goode, Doris Ashton (rehearsal, 12).

CARLISLE.—Gresham Singers, Arthur Astill, George Bolton, Clement May, Sisters McLean, Maple and May, Soutter and Partner (rehearsal, 12).

HALIFAX.—Renee and Godfrey, Alex Mee and Co., Sutcliffe Family, Mangin and Kerbel, Billy Sunday, Bowden, O'Meara and Mayson (rehearsal, 12).

HUDDERSFIELD.—Two Cures, Edgar Curtis, Jack Holden, Tom Finglass, Takio, Mason and Bart, Martin and Castle (rehearsal, 12).

LEICESTER.—Company as booked (rehearsal, 12).

SOUTHAMPTON.—Emmelyn Waller, Jack Kellino, Elmar Trio, Mary Ann Clarke, "Oh, Mother!" Monks of St. Bernard, Gillie Potter (rehearsal, 12).

WARRINGTON.—James Hunter, Denis O'Neil and Pat Thayer, Bond Rowell, Julot and Piero, Horsa and De Lil, Florence Cooper, Radford and Russell (rehearsal, 12).

MOSS' EMPIRES, LTD.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—George Wilbey, Lily Morris, Marcus, Les Mazaniellos, J. L. Davies and Percival Murray present "The Midnight Frolics."

BIRMINGHAM GRAND (rehearsal, 1).—Lucille Benstead, The Jovers, C. W. Woltard, Van Dock, Barrett and Knowles, Lorna and Toots Pounds, Percy Honri.

BIRMINGHAM SUMMERHILL PALACE (rehearsal, 12).—O'Brien and Harris, Four Remick Girls, George Laird, Billie Bilton.

BRADFORD ALHAMBRA (rehearsal, 12.15).—The Kikuta Family, Fred Barnes, T. Elder Hearn, Dorothy McBlain, Wyn and Ivy, Megan Brothers, Finlay Dunn.

CARDIFF EMPIRE (rehearsal, 1).—Walker's Juveniles, Dusty Rhodes, Hector and Lolletta, Albert Whelan, Abbie Mitchell and Full Harmonic Quartette, Rice and Werner, Robb Wilton.

CARDIFF OLYMPIA (rehearsal, 11).—Sullivan and Lewis, Astor and Astoria. (Will artists kindly note that the Cardiff Olympia bars the Cardiff Hippodrome, and that no variety agent has the sole bookings of the former theatre?)

EDINBURGH EMPIRE (rehearsal, 1).—W. E. Ritchie, Peter Gawthorne, Zaleski, Yvonne Granville, Milton Hayes, George D'Albert, The Flemings.

FINSBURY PARK EMPIRE (rehearsal, 1).—Nora Delany, Nolan and Holt, Rolf Slater, The D'Ormondes, Jay Laurier, Kharum, Ten Loonies.

GATESHEAD EMPIRE (rehearsal, 1).—Garadini, Les Latour, Rosie Reys, Les Medinis.

GLASGOW ALHAMBRA (rehearsal, 11).—Little Tich, Fashions de Vogue, Victoria Carmen, May Sherrard, Stanley Brothers, Kranton, Victor Andre.

GLASGOW COLISEUM (rehearsal, 11).—Carrie Laurie's Juveniles, Keith and Joan Dingley, Manuel Vega, Gertie Gitana, Mike S. Whallen, Malcolm Neil, The Ketos.

GLASGOW EMPIRE (rehearsal, 11).—Dolly Elsworthy, Nervo and Knox, Le Trombetta, Cycling Brunettes, Ella Shields, George French, Lloyd Chandos, The Enzers.

HANLEY GRAND THEATRE (rehearsal, 12).—Magini, Frank E. Franks, P. T. Selbit's "Sawing Through a Woman," Frederick Sylvester and Co., Three Nestos, Teddy Stream, Moore and Roby.

HULL PALACE (rehearsal, 1).—Nellie Maguire, Geerts Brothers, Donald and Car-

RAYMOND *NEW SHOW*

son, Vivian Foster, Fred Karno presents "Yes, Papa."

LEEDS EMPIRE (rehearsal, 1).—Harry Day presents "Spangles."

LIVERPOOL EMPIRE (rehearsal, 1).—Andre Charlot's revue, "Bran Pie." Cast includes the Two Bobs.

LIVERPOOL OLYMPIA (rehearsal, 1).—Two Violets, Joseph Cheetham, Three Nitos, Hetty King, James Stewart, Wee Georgie Wood, Griffiths Brothers and Miss Lutie.

LONDON HIPPODROME (rehearsal, 11).—Moss' Empires present the Wylie-Tate production, "The Peep Show."

NEWCASTLE EMPIRE (rehearsal, 1).—Cornalla and Eddie, Russell Carr, Marie Lawton, Herbert Cave, Herbert Clifton, Gene Gerrard, Zomah.

NEW CROSS EMPIRE (rehearsal, 1).—Dan Whitley, Jack and Evelyn, Arnaut Brothers, Lily Long, The Femina Quartette, Pan and Girls, Felovis.

NEWPORT EMPIRE (rehearsal, 1).—Eddie Gray, Jane Croft, Ted Marcel, Fred Karno presents "French Beans," Varney and Butt.

NOTTINGHAM EMPIRE (rehearsal, 1).—Harry Taft, Stan Kavanagh and Company, Billy Merson, Golda-Penville Quartette, Fred Rex and Co. in "Three Knocks," Bert Terrell, Wilf. Burnand.

NOTTINGHAM GRAND THEATRE (rehearsal, 1).—Company as booked.

PRESTON EMPIRE (rehearsal, 11).—C. T. Wray's production, "The Blue Lagoon."

SALFORD PALACE THEATRE (rehearsal, 11).—The Westbrooks, Ivor Vintor, Poluski Brothers, Nick Morton, Archie Hill, O'Wray and O'Dare, Marcelle and Partner.

SHEFFIELD EMPIRE (rehearsal, 1).—Hart and O'Brian, Martini, Omega Trio,

RAYMOND *NEW SHOW*

Will Gardner, Five Petleys, Marie Lloyd, Burr and Hope.

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—Wal Langtry, Spry and Monti, Zelda and Freda Jensen, Yamayama Troupe, Fred Kitchen assisted by Gladys Horridge in "Our Home," Togan and Geneva, De Wynne Brothers.

SOUTH SHIELDS EMPIRE (rehearsal, 1).—Tom E. Hughes, Naughton and Gold, "Symphonia," Doris 'OBrien, Fred Morris, Five Nuts, Gus Fowler. (Note.—South Shields bars Tynemouth.)

STRATFORD EMPIRE (rehearsal, 1).—Hal Wright, Tom Clare, Harry Tate and Company, Penrose and Whitlock, Mazuz and Mazette, Daisy Dormer, De Alma.

SUNDERLAND EMPIRE (rehearsal, 1).—Hedges Brothers and Jacobson, Cissie Lupino, Keen and Waller, Billy Bennett, Agnes York, The Anserouls, Tex McLeod. (Artists are requested to bring band parts for full orchestra, including horns, bassoon, harp and second piano parts.)

SWANSEA EMPIRE (rehearsal, 2).—Harry Day presents "Patches."

VICTORIA PALACE (rehearsal, 11.30).—George Bass, George and Butcher, J. W. Rickaby, O'Gorman Brothers, Cruickshank,

RAYMOND *NEW SHOW*

The Westwoods, Apollo Trio, Lily Lassah, Lily Ryton.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—Ruth Budd, Midge Wood, &c.

STOLL TOUR.

(See Page 19.)

VARIETY THEATRES CONTROLLING CO., LTD.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—Katrina and Joan, Frank Powell, "Dream Stars," Carr Lynn, St. Juste and Higgins, Musical Navvies, and company as booked.

BRIGHTON HIPPODROME (rehearsal, 12).—Effie Mann, Three Vincents, Wilson Hallett, Berkeley and Turner, Harry Marlow, Harry Weldon, Gabrielle Ray and Company.

LEEDS HIPPODROME (rehearsal, 12).—"The Passing Show of 1921."

LIVERPOOL HIPPODROME (rehearsal, 12).—Annie Rooney, De Biere, May Henderson, Richardinis, Tubby Turner, Harmony Four.

MANCHESTER PALACE (rehearsal, 11).—La Ventura, Arthur Prince, Charles Norton, Dorothy Lena, Geo. Robey, and company as booked.

NEWCASTLE HIPPODROME (rehearsal, 12).—Nicol and Martin, Geo. Rymer, J. P. Ling, Florence Yayman, The Versatile Three, Morny Cash, The Begannys.

PARIS ALHAMBRA THEATRE.—Period commencing May 9, 1921. — Len Carrodus, Meriel Rivers and Sullivan, Weeds Bros., Dora's Dogs, Grock and Partner, Paul Vandy, Angel Bros., Luxor, Yost and Clady, Sie Hie Troupe.

PORTSMOUTH HIPPODROME (rehearsal, 1).—"Jollities."

SHEFFIELD HIPPODROME (rehearsal, 12).—Ancaster, Dalmer and Eadie, Gaby Revelle, Young and Bernhardt, Bert Errol and Co., A. C. Astor, Syd Walker, Hunter and Bob.

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"Get Rich Quick Wallingford."

SOUTHEND HIPPODROME (rehearsal, 12.30).—The Joannys, Black and White, T. E. Dunville, La Veen and Cross, Edwin Lawrence, Jennie Benson, and company as booked.

WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"Reflections."

MISCELLANEOUS.

ALDERSHOT (ALFRED BERT'S MILITARY HALLS) (rehearsal, 2.30).—The Four Dancing Daisies, Two Pals and a Piano, The Reids, Walter Gilbert and Frances Mather, Nardino Drue, Edie Gray, Billie Stevens, Alice Pearce, Fred Foxley.

ALDERSHOT HIPPODROME (rehearsal, 1).—Syd Hale, Nan Douglas and Co., in "Press the Button!" Olga Morselli, Lombard Troupe, Mullaney Brothers, Laurie Howard, Lester Newby, Pariso and Partner.

ASTON HIPPODROME (rehearsal, 12).—Five Jocks, Laurie Devine, Culpitt, Geo. Hyam, Payne and Hilliard, Billie Kirton, Cragg and Madden.

ATTERCLIFFE PALACE (rehearsal, 1).—Fred Brand, The Avolos, J. B. Strain, Five Sports, The Lovick Jewels, and Les Gravettas.

DUNDEE KING'S THEATRE (rehearsal, 12 noon).—G. S. Melvin, Gus Oxley and Co., Deguchi Troupe, Jean Andrews, Hughie Ogilvie, Storm and Rudd, and Duncan and Atkinson.

AYR PAVILION THEATRE (rehearsal, 1).—Josh Clifton and Co., in "No Man's Land," T. C. Eric, Johnny Mackey and Louise Cecil, and company as booked.

BATH PALACE.—"All Aboard" revue.

CHELTENHAM COLISEUM.—"Oh, Laugh!" revue.

COVENTRY HIPPODROME (rehearsal, 1).—Fred Brezin, Doris Champion in "Our Liz," Three Scamps, Jess and Tony, Mervan Sisters, Costa and George, Jack Byrne.

GLASGOW PAVILION.—Stanley May and Marshall Wal's present "Smile Awhile" (rehearsal, 11).

KINGSTON EMPIRE (rehearsal, 12.30).—Val Walker, Ike and Will Scott, Vincent Lawson, Four Mackwells, Lole and Her, Dainty Danes, Nora Bancroft.

LONDON, SHOREDITCH.—Winter and Bunny, Mario Lorenzi, Arthur Lewis, Marco and Myriani, Camilla Feo, Ashley Page and Marion Denville, Dnig Sen Bros., John, Harry, and Burton Lesier.

MANSFIELD EMPIRE (rehearsal, 3).—Musical Burglars, Kamakura Family, Charlie Rich, Tom Bracewell and Dolly, Wee Georgie Harris, Peggie Lovell, and Hettie Bowden.

NORTHAMPTON NEW THEATRE (rehearsal, 12).—"Splinters."

NORWICH THEATRE ROYAL.—"The Piccadilly Puritan."

PENGE EMPIRE (rehearsal, 12).—Seymour Hicks, Marie Blanche and Co., in "A Bridal Suite," Joe and Willy, Dainty Doris, Clark and West, The Sparkling Mozelles, Sandy Powell, Marie Kendall, The Terry Twins.

PETERBORO' THEATRE ROYAL.—"Maid of the Mountains" (rehearsal, 1).

READING PALACE THEATRE.—Geo. Pickett and Co., Hengler Bros., Stanford and Allen, La Fleche, Tommy Roya, Elsie Cross, The New Macs.

WALHAM GREEN GRANVILLE (rehearsal, 12).—Violet Black and Co., Hetty Ruby, Albert Darnley, Jubb and Jerome, The Kasracs, Nance Oldfield, J. H. Wakefild, Cole and Rags, Pathé.

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A BIGGER HIT THAN EVER.

THIS WEEK—COLLINS'.
NEXT WEEK—HIPPO., MANCHESTER.
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"THE ERA" FILM SECTION

TOPICS OF THE TRADE.

THE DUCHESS AND THE TRADE SHOW.

WHY THIS DISTINGUISHED PATRONAGE?

THE film trade is becoming fearfully fashionable. Having patronised the acting side of the industry, Society has now awakened to the allurement of the Trade Show, and it is becoming quite the thing for such invitations to be sent out, accompanied by an intimation that among those who have been invited are the Duchess of Dilwater and her daughter, Lady Margarine Mainchance; Lord and Lady Woodbine; Count Hotz-Tuff, the distinguished foreign nobleman; General Nuisance, the famous soldier; the Mackinproof of Mackinproof, the eminent Scotch landowner; Admiral Pzigiz, the Czecho-Slovakian naval attaché; Sir Benjamin Broadfeet, M.P., and the two Misses Broadfeet; Mrs. ffoulkes-ffrench, of Notting Hill; Mrs. Woodbee-Smart, of Upper Edmonton; Mrs. Smythe-Smythe, of Tooting Graveney; and a host of others, some of whom are so awfully exclusive that until the publicity merchant in charge of the Trade Show brought their names forward no one had ever heard of them.

SWEETS OF PUBLICITY.

What is the reason for all this distinguished patronage?

Is it because these people think the cinema has, at last, become artistic—or because they think it has become notorious?

We are quite aware that the exclusive element is an essential feature in the film business, but when its members discover that at trade shows fashionable patronage has caused a famine in seats, they must wish that the exclusiveness was not quite so extensive.

We recognise that there is a certain publicity value in all this society patronage, although we doubt if the publicity the distinguished visitors bring to the film is as valuable as the publicity which the film brings to the distinguished visitors.

Of course, our foregoing remarks must not be taken too seriously. If the patrician picture-patrons would sufficiently interest themselves to get into touch with and finance the tiny and almost unrecognised band of people in this country who have high and artistic ideals with regard to picture producing, we should welcome their co-operation.

ROUND ABOUT FILMLAND.

Chester's New Cinema—Houdini Picture Producing Company—Eve's Film Review.

Chester's New Cinema.

Mr. P. Collins' new Cinema de Luxe, Brook-street, Chester, opened on Monday, the 25th, is one of the most handsome picture halls in this part of the country. It is built in Old English style, and, constructed principally of reinforced concrete, is practically fire-proof. In the main hall and balcony there is accommodation for 1,160 people. The exterior is of pleasing design, with an ornamental canopy of iron and glass over the entrance. The spacious auditorium is tastefully decorated in pink, and the lounge is luxuriously furnished. Mr. Collins has appointed Mr. J. Locker as resident manager, the orchestra being under the direction of Mr. J. J. Proverts. With their usual generosity, Mr. and Mrs. Collins devoted the total takings of the first night to the Y.M.C.A., which benefited to the amount of £56.

Houdini Heads Own Producing Co.

Houdini, the self-liberator, who has made a hit as a film star, after years of mystifying audiences all over the world with his marvellous ability to escape from every conceivable sort of restraining impedimenta, has formed his own film producing organisation, to be called Houdini Picture Corporation

The programme of the Corporation calls for Houdini's appearance as star in four pictures a year, all of the special feature class. Production activities will start shortly in New York, where the Corporation has established headquarters.

"Black Beauty."

Anna Sewell's story, "Black Beauty," written originally to help the lot of horses, is bringing aid to other animals in an unexpected manner. In many cities special performances of Vitagraph's screen version of the classic are being given to raise funds to build shelters for homeless dogs and cats. They are known as the Black Beauty Shelters.

Black Beauty himself, the horse which played in this production, has won a pension for life because of his performance. He will never be sold. For the next few years he will serve as a saddle horse for W. S. Smith, manager of Vitagraph's Western Studios, and after that will retire to the 3,000 acre ranch recently purchased by Albert E. Smith, president of the company. The horse will spend the rest of his life as a pet on the big ranch.

Warriors' Day at Kino, Jarrow.

Warriors' Day at the Kino, Jarrow, organised by Percy Dawsone, has resulted in the handsome sum of £85 13s. 2d. being handed over to Earl Haig's Fund. The effort included an auction sale, opened by the Mayor and Mayoress of Jarrow. On the Sunday evening an excellent concert was given by the Allington Charsley Opera Company.

Grand Guignol Film Drama.

The first of the new British screen "Grand Guignol" one-act film dramas entitled "The Gentle Doctor," will be showing to the public at the principal picture houses this week. The story, in which Fred Paul combines the parts of author, producer, and leading actor, tells of a Russian doctor's revenge on his wife and her lover, who betrayed him. That these quarter-of-an-hour film dramas contain all the interest of the "long" film without its padded monotony, is the claim put forward by the renters, British Exhibitors' Films.

"The Black Tulip."

The fact that Alexander Dumas placed his story, "The Black Tulip," in the Netherlands, makes this subject an admirable one for screening by the Granger-Binger Hollandia Studios. Work has already begun on this famous love romance, in which the growing of a black tulip forms an important part of the plot. Historical incidents abound, and great care is being bestowed on the correctness of the 17th century costumes and settings. Scenes will be filmed showing the old Fortress of Lowestein, the old Town Hall at Haarlem, the Buytenhof at The Hague, where the brothers, John and Cornelius de Witte, met their fate. Zoé Palmer and Gerald McCarthy play juvenile leads, while leading actors of Holland will interpret the important Dutch rôles. Among these is Edward Verkade.

"Eve's Film Review."

The woman's film has arrived. It will be introduced to the public as "Eve's Film Review," but in the first issue, which will shortly be seen at the cinemas, Pathé Frères, who are producing this film, devoted entirely to feminine interest, are offering £50 for the best alternative title suggested by a lady. "Eve's Film Review," which will be approximately five hundred feet in length, will contain animated pictures of subjects dear to a woman's heart. Exclusive fashion pictures, animated sidelights on society, music, art, sport, and drama will be included. Hints and advice on the domestic arts, such as cooking and dressmaking, will be shown. Peeps at famous stage stars in their dressing rooms, and women at work in novel and interesting occupations, are a few of the subjects which will be dealt with.

297,000 Feet of Film.

For "Phroso," Louis Mercanton's screen version of Sir Anthony Hope's novel, which is at the moment undergoing a process of cutting and editing in Paris, over 99,000 metres of film were used, which represents three separate negatives taken simultaneously during the production. The picture will probably be presented over here in four parts.

Using Cannes as his base, Mr. Mercanton, with his fleet of studio lorries, took most of his scenes for "Phroso", in a grotto near Gras, on the historic island of St. Margaret's, and on board a steam-yacht belonging to the Count of Portugal.

Filming "Christie Johnstone."

With their headquarters at Arbroath, the Broadwest Company now at work on the film version of Charles Reade's novel, "Christie Johnstone," journeys to and from the little fishing village of Auchmithie each day. Fifteen artists travelled from London to take part in the film, and those include Stewart Rome, Gertrude McCoy, Clive Brook, Mercy Hatton, and Adeline Hayden Coffin. The advent of a film company in these remote parts has caused something of a sensation, and Norman Macdonald, who thought that Auchmithie was a quiet, secluded spot where filming could be carried on without interruption, has been grievously disappointed. Every scene which has been filmed has been witnessed by an immense crowd, and it is estimated that on one occasion as many as 3,000 people watched proceedings. The village itself does not boast of more than 500 inhabitants, nor is there a railway station within five miles.

Apart from the company which travelled from London, about sixty local fisher-folk have been recruited for work in the film. One of the biggest scenes in the production takes place on a private yacht, and for this purpose an old craft of the year 1850 was chartered, and towed round to Auchmithie from its dry dock at Dundee. A small fleet of fishing boats has also been chartered for use in the film. If the good weather which has so far favoured the Broadwest Company continues, filming of exterior scenes will be completed within a few days. The company will then return to London to proceed with work on the "interiors."

FORTHCOMING TRADE SHOWS.

LONDON.

For Her Father's Sake (General), London Pavilion, 2.45, May 4.
Christie Two-Reel Special (Gaumont), West End, 11, May 4.
Seven Years' Bad Luck (Jury), Own Theatre, 10 and 3, May 5.

BIRMINGHAM.

The Outcast (Pathé), Own Theatre, 11 and 2.30, May 4.
Kitty Tailleur (Granger), Scala, 11, May 4.
The Outcast (Pathé), Own Theatre, 11 and 2.30, May 5.

BELFAST.

Women Men Love (Gaumont), Own Theatre, 11, May, 4.

DUBLIN.

Beware of the Bride (Fox), Carlton, 11.30, May 4.

GLASGOW.

Forbidden Fruit (F. Lasky), Cinema House, 11, May 4.

LEEDS.

North Wind's Malice (Goldwyn), Cinema Ex., 2.30, May 4.
Black Roses (Jury), Cinema Ex., 11.40, May 4.
Bare Knuckles (Fox), Cinema Ex., 11.40, May 5.
Across India with the Duke of Connaught (F.B.O.), Cinema Ex., 3.30, May 5.

LIVERPOOL.

Across India with the Duke of Connaught (F.B.O.), Palais de Luxe, 11, May 4.
Fortunes of Christina McNab (Gaumont), Scala, 11, May 4.
Fortunes of Christina McNab (Gaumont), Own Theatre, 2.30, May 4.
North Winds Malice (Goldwyn), Cinema Ex., 11 and 2.30, May 5.
Mary Find-the-Gold (Jury), Picture H., 11, May 5.

MANCHESTER.

The Sentimentalists (L.I.F.T.), Cinema Ex., 11, May 4.
Prizma Colour Films (Jury), Midland Cinema, 11, May 4.
Why Trust Your Husband? (Fox), Deansgate, 11, May 5.
Just Out of College (Goldwyn), Own 11 and 2.30, May 5.

NEWCASTLE.

Voice in the Dark (Goldwyn), New Pavilion, 11, May 5.
The Mad Marriage (Phillips), Stoll P.T., 11, May 5.

SHEFFIELD.

Fantomas (Fox), Electra Pal., 11, May 4.
Just Out of College (Goldwyn), Union St. P.P., 11, May 4.
The Fugitive (Phillips), Tivoli, 11, May 4.
Across India with the Duke of Connaught (F.B.O.), Union St. P.P., 11, May 5.

"IMPERIA."

A NEW GAUMONT SERIAL.

Production ..... Gaumont
Stars..Mlle. Forzane and Louis Leubas
Type ..... Drama
Length .. Twelve episodes (two reels each)

Five of the dozen episodes of this new Gaumont serial, by Arthur Bernède, were shown at the West End Cinema on Wednesday. If the story is not so strongly spiced with sensation as many of those which have come to us from America, it has at least the always powerful attraction of the mysterious and the unexpected, while the romantic element is also not lacking. The principal characters in a story which rivets interest from the start is the woman known as Imperia. Moving in Parisian society, she has by her extravagance ruined more than one wealthy man who has succumbed to her powers of fascination. Her latest victim is the Duke of Corannes, who, after a year of wedded happiness, has left his home and wife, a daughter of the Prince of Bohemia, whose sister, Malitza, seeks to revenge her niece's wrongs. The downfall of Imperia is brought about by Richard Mersan, who introduces himself to her as John P. Sandouk, an American steel king, and then causes her to be charged with and convicted of stealing costly jewels, his own presents. Having by these drastic means been made to see the errors of her ways, she escapes, with the assistance of Mersan and others, and eventually agrees to become his wife, while the disillusioned Duke is reconciled to his wife, after narrow escapes from death at the hands of the vengeful Malitza and her relatives. A mysterious character is a shabby old man with a limp who calls himself Dr. Herzelius, and proves himself to be a real good sort. He eventually turns out to be a young fellow named Pierre Legay, disguised, who is concerned in a sensational incident in the early part of the story. The two leading characters have excellent representatives in Mlle. Forzane and Louis Leubas.

* * *

"THE VITAL SPARK."

POIGNANT REMINDER OF GREAT LITTLE ARTIST.

Type ..... Drama
Star ..... Olive Thomas
Length ..... 5 Reels
Distributors ..... Hayward

In this artistically presented film the late Olive Thomas is seen at her very best. She enacts two entirely opposite rôles, and in each she is most convincing—an artist to her finger tips. There is a charm and simplicity about the story which is very pleasing, and although the portion of the last reel is concerned with the war, it is of such slight duration that it does not distract from the film's considerable worth. The locale is mainly Paris, and all the glamour and joyousness of the Latin Quarter is shown upon the screen. There are touches of pathos in the story, so intense that even the usually apathetic trade audience were stirred.

[See our Film Markings.]

Managerial Change at Norwich.

Mr. C. E. Kingdom, manager of the Prince of Wales' Picture Palace, Norwich, has been appointed manager of the Regent Theatre, Lowestoft, which is under the same proprietorship. Mr. Kingdom has been succeeded at the P.O.W., Norwich, by Mr. G. Harrison, from F. H. Cooper's, Ltd., Chelmsford, Cinema Theatre.

TRADE SHOWS OF THE WEEK.

By "THE ERA" SPECIAL REVIEWERS.

"BARE KNUCKLES."

STIRRING ROMANCE OF THE SNOW-COVERED WILDERNESS.

Production ..... William Fox
Type ..... Western Drama
Star ..... William Russell
Length ..... 5,000ft.

Messrs. Fox may be said to have made a fine art of Wild West productions, and "Bare Knuckles," their latest film play, screened at the London Pavilion on Monday, the 25th, certainly upheld their reputation. The story, adapted from a well-known American novel, "Brute McGuire," tells of the hardships of life in a lumber camp in the Sierra Mountains. One man rules, Tim McGuire, known as "the Brute," by reason of his strength. He is appointed to supervise the construction of a big river dam, and has to face the problem of forcing his own men into submission and relying on his own strength. The moving spirit of the building of this dam is Metcalfe, with whose daughter Lorraine most of the men, including Tim, and Haynes, the chief engineer, are in love. Enemies of the company plot Tim's downfall, while Haynes carries off Lorraine to his cabin. Tim goes in pursuit and saves the girl, as well as the interests of his employer, and finds himself conquered in his turn by love. With William Russell in the principal rôle, the part of the hero is in safe hands, and the star avails himself fully of his opportunities. A raging mountain blizzard and a blinding snowstorm are wonderful scenic effects, and the acting of the remainder of the cast makes the film a thoroughly good picture.

* * *

"KITTY TAILLEUR."

TRAGEDY OF THE TRUTH.

Production ..... Granger-Binger
Type ..... Drama
Star ..... Marjorie Hume
Length ..... Five Parts
Distributors..Granger's Exclusives, Ltd.

Screened for Messrs. Granger's Exclusives, Ltd., at the West End Cinema recently, "Kitty Tailleur" met with a very good reception. An adaptation of May Sinclair's novel, the film deals with the unhappy story of a girl who, having made one slip in her youth, was turned from home by her father. Forced by circumstances to accept the protection of men, she came alone to the Imperial Hotel, San Marina. Here she is sneered at by the lady visitors, admired and discussed by the men, till at last Robert and Janette Lucy, brother and sister, take pity on her, and they become friends. Robert, a widower with two little girls, soon falls in love, and finding that Kitty is fond of children, his last doubt is removed, and he proposes to her. Kitty accepts him, but the same day Willis Marston returns into her life, and to protect herself against him, she risks telling the truth to Robert. The man decides to leave her, but after reflection he renews his offer. Kitty, however, realising that she is not fit to become the mother of his children, drifts out in the night. The photography is excellent, the scenes being taken on the Riviera, and Marjorie Hume, as the hapless Kitty, and Lewis Dayton, as the lover, act excellently. The feature play was preceded by a wonderful exhibition of scenic photography, depicting the adventures of a couple in a motor-car.

[See our Film Markings.]

* * *

"THE SENTIMENTALISTS."

SIMPLE MEN'S UNREQUITED LOVE.

Production ..... U.C.I.
Star ..... Lydia Quaranta
Type ..... Comedy-Drama
Length ..... Five Parts
Controllers
London Independent Film Co.

The sentimentalists of the title are three love-lorn officials of a small railway station—two of middle-age, and the other a young man, who, as the result of a visit to the theatre of an adjacent town, lose their hearts to the beautiful leading lady of the company. For days the three men live as in a dream, and eventually decide to write to the adored one. On receipt of this letter the actress decides to visit her admirers, and on her arrival there is keen competition between the trio to gratify her every wish. It soon becomes apparent that the youngest is the only one who interests her, and on his fervent declaration of love she graciously allows him to embrace her. But the dream of bliss fades with the morning light; the beautiful visitor has grown tired of the quiet seclusion of the neighbourhood, and she quickly returns to the bustle and gaiety of the city, leaving her three admirers with a fleeting but never-to-be-forgotten memory. The acting was good, and the snow-capped mountain scenery exquisite.

* * *

"THE TORRENT."

MAN'S ATONEMENT FOR A LIFE OF FOLLY.

Production ..... Universal
Type ..... Drama
Stars.....Jack Perain and Eva Novak
Length ..... 5 Reels
Distributors ..... F.B.O.

This latest Universal production contains some excellent examples of night photography. The story strays across the barrier of probability in places, but it is quite entertaining. It is a variation of the well-known island theme, and tells how Velma Patton, the beautiful wife of a notorious society man, falls overboard from a pleasure yacht, and is washed up on a lonely island. This island is also visited by Paul Mack, a young aviator, and when the latter's machine is set alight by a mystery man, the two accept the inevitable and fall in love. The mysterious one belongs to a band of smugglers, and Velma and Paul are subjected to terrible hardships before they manage to escape from the island. Her husband, paying the price of his former follies, sacrifices his useless life so that Velma may be happy, and the last scene shows the lovers returning to the island.

* * *

"DEMOS."

GEORGE GISSING'S POWERFUL STORY OF THE PEOPLE'S MAN AND THE PEOPLE'S VENGEANCE.

Production ..... Ideal
Type ..... Drama
Star ..... Milton Rosmer
Length ..... About 5,000 feet

The trade show of Mr. Denison Clift's fine adaptation of this novel was given at the Palace Theatre on Tuesday, April 26, and a large audience gave it a good send off. This grim tragedy, almost like a Greek play in its intensity and realism, was magnificently interpreted by an unusually powerful cast. Mr. Milton Rosmer surpassed himself as the weak dual-natured hero, Richard Mutimer, at first the idol of the people, and then the victim of their vengeance. His happy insousiance as the careless young workman contrasts sharply with his final downfall and death at the hands of the infuriated mob. Miss Evelyn Brent gave an ideal representation of Emma Vine, the sweet-natured, pure-minded woman of the people, whom Richard basely deserted to marry an aristocrat in former years. Miss Bettina Campbell was an admirable foil as his patrician spouse; Miss Mary Brough and Miss Haidie Wright were inimitable as the representatives of the low-born and the aristocrat mother respectively. Miss Vivian Gibson was pretty and plaintive as Richard's sister, Alice. Mr. Olaf Hytten gave a powerful portrayal as Dan Dabbs, Richard's enemy, and eventual murderer. Mr. Warwick Ward was appropriately cynical as Willis Rodman, and Mr. Gerald McCarthy a dignified Hubert Eldon. The photography by Mr. William Shenton was particularly good, and the many thrilling incidents and the expressions on the faces of the infuriated mob were most realistic.

[See our Film Markings.]

"BLANCHETTE."

THE FOOLISHNESS OF FALSE PRIDE.

Type ..... Drama
Stars .....Maurice de Ferandy
Length ..... Six Reels
Distributors ..... B.F.F.

Here one finds a charming example of French screen art, a quiet, simple story concerned with humble people, and a moral which rings true. "Blanchette" is notable for many good things, foremost among them being, perhaps, the acting. Maurice de Ferandy as the innkeeper gives an impersonation which leaves nothing to be desired. He is an artist who knows the value of restraint, and his facial expression is perfect. As his daughter, Pauline Johnson is well cast. She expresses vividly the distaste of an educated girl for her coarse home surroundings, and never once does she lose the sympathy of her audience. A pathetic little study of a sorrowing mother is contributed by Mme. Kolb, while as a good-hearted young countryman, Baptiste is quite convincing. The photography is excellent, and the country scenery very delightful. Brieux's story shows the foolishness of educating a girl above her station in life. Blanchette, just returned from college, considers herself superior to her parents. But fate has many knocks in store for her, and, after much privation, she is only too glad to seek the shelter of her childhood home, and accept the love of her humble sweetheart.

[See our Film Markings.]

* * *

"JUST OUT OF COLLEGE."

YOUTH OUTWITS PICKLE KING.

Production ..... Goldwyn
Type ..... Comedy
Star ..... Jack Pickford
Length ..... Five Reels

This is a typical American comedy. The plot is absurdly impossible, but it is full of laughable situations. Jack Pickford is perfectly natural as the penniless ex-college youth who aspires to the hand of a millionaire pickle king's daughter. He is given twenty thousand dollars by the irate father, and told to either double it in a fortnight or make himself scarce. The youth digs up a real Yankee plan, enlists the aid of an advertising friend, and pretty soon all New York is initiated into the mysteries of Bing's new pickles. The pickle king, scared for his good name, finally decides to buy up the concern, discovering too late that the new delicacy is his own pickle packed in a different jar.

* * *

"OUR MUTUAL FRIEND."

DICKENS SUCCESSFULLY SCREENED.

Production ..... Nordisk
Type ..... Drama
Star ..... All Star Cast

Few films are deserving of the extravagant descriptions found on the synopsis, but General's latest acquisition is indeed "A Superb Nordisk" Masterpiece," and worthy to rank among the screen classics. It has been left to Norway to film Dickens' famous story, and we have perfect impersonations of the well-known characters, and a flawless Dickens atmosphere. A remarkable point is the clear manner in which the story is unfolded. Although the cast numbers twenty, and the locale changes rapidly, there is no difficulty in following the plot. The actors appear to have completely merged their respective identities into those of the characters they are impersonating, and all are excellent. No fault can be found with the lighting, while there are many admirable examples of night photography.

[See our Film Markings.]

* * *

"BLACK ROSES."

INJUSTICE OF CIRCUMSTANTIAL EVIDENCE.

Type ..... Drama
Star ..... Sessue Hayakawa
Length ..... 5 Reels
Distributors ..... Jury's

"Black Roses" is good, strong film fare, lacking neither thrill nor grip. Sessue Hayakawa is well cast as a Japanese gardener, who, through circumstantial evidence, is convicted of murdering his employer, and sentenced to life imprisonment. He makes a thrilling escape, and returns to find that his adored young wife has been kidnapped by the same gang who had been responsible for the breaking up of his own happy life. With a friend's aid he appears in society as a wealthy and cultured Japanese, and with true Oriental wile sets out to track down his enemies. He is successful, and the end finds the real murderer paying the price of his crime, and the sorely tried husband and wife celebrating a happy reunion.

[See our Film Markings.]

FILM MARKINGS.

For the benefit of Exhibitors in London and the Provinces who are booking their programmes solely on our markings, we are in future giving further details. We would point out that the markings allotted to films in this section are given on their relative drawing power to showmen:—

Reference No. .. .. 6—10.

Suit high-class audience.....A | Suit sensational audience C
Suit average audience.....B | Suit any audience .....D

EXCLUSIVES.

Released.	Name.	Brand.	Description.	Feet.	Marks.	Suitability.
May 1921, 1921	Secrets of Submarine Hunting	Interest	World-Films	1000	9½	D
Sept. 25, .. 1921	The Blizzard	Vitagraph-J. Aubrey	Comedy	2000	9	B
May 19, .. 1922	Kitty Tailleur	Granger-Binger	Melodr'ma	5000	9	B
May 29, .. 1922	Black Roses..	Jury's-Sessue Hayakawa	Melodr'ma	5000	9½	C B
July 31, .. 1922	Her Lord and Master ..	Vitagraph	Light-Drama	6000	9¼	B
Aug. 21, .. 1922	Blanchette	British-F. F. French	Drama	6000	9½	B D
Not known	Demos	Ideal D. Clift	Drama	5000	9	B
Not known	Wait A Minute ..	Pathé	Comedy	1000	8¾	D
Not known	The Outcast..	Pathé-Gold Rooster	Melodr'ma	5000	9	C B
Not known	Our Mutual Friend	General-Nordisk Gdt. by Metz	Melodr'ma	8000	9¾	B D
Not known	The Vital Spark	Hayward's-Productions	Drama	5000	8¾	B
Not known	Why Trust Your Husband?..	Fox	Comedy	47 0	9	B D
Not known	The Education of Micky ..	Walturdaw-Harma A. Rooke	Comedy-Drama	5000	9¼	B
Not known	The Old Curiosity Shop ..	Welsh-Pearson Bentley	Drama	7000	9½	B D
Not known	A Night Out..	Gaumont-Christie	Comedy	2000	8¾	B
Not known	Don't Blame The Stork ..	—	C. Comedy	2000	9	D
Not known	Tiger True	F.B.O.-Universal	Melodr'ma	5000	8¾	C B

OPEN MARKET.

April 27,	Around The Town	Gaumont	—	—	8¾	D

MUSICAL SUGGESTIONS.

For Film "Musical Suggestions" see page 6.

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ON THE ROAD.

PLAYS.

ALLINGTON CHARSLEY OPERA.—May 2, Palace, Nelson; 9, Playhouse, Cardiff.
ARE YOU A MASON?—MAY 9, Pal., Rawtenstall.
BABY BUNTING (T. C. WRAY).—May 2, Boro', Stratford.
BABY MINE.—May 2, Grand, Luton.
BAYNTON SHAKESPEAREAN CO. (HENRY).—May 2, Court, Wigan; 9, T.R., Huddersfield.
BEHIND THE SCENES.—May 2, Lowestoft.
BELLE OF NEW YORK.—May 2, Falkirk; 9, Aberdeen.
BENSON SHAKESPEAREAN CO. (SIR FRANK).—May 2, Grand, Wolverhampton; 9, Royal, Hanley.
BENTLEY (FREDERICK) CO.—May 2, Grand, Hanley; &c.
BETTY.—May 2, Palace, Newark.
BIFFY.—May 2, Pal., Gloucester.
BIRD OF PARADISE (BUTT).—May 2, Grand, Blackpool; 9, Grand, Leeds.
BLOOR AND PHILLIPS REP. CO.—May 2, Snodfriar's, Boston.
BLUE LAGOON.—May 2, Hanley; 9, Preston.
BROWN SUGAR.—May 2, W.G., New Brighton; 9, Prince's, Bradford.
BROWN SUGAR.—May 9, Rugby.
CARL ROSA OPERA CO.—May 2, O.H., Middlesbro'; 9, King's, Hammersmith.
CARL ROSA OPERA CO. (N. Section).—May 2, Hanley, etc.
CARLTON WALLACE (REP.) CO.—May 2, T.R., Leicester; 9, T.R., Leicester.
CHARLEY'S AUNT.—May 2, Royal, Exeter; 9, O.H., Torquay.
CHU CHIN CHOW (RED).—May 2, T.R., Manchester.
CIRCUS QUEEN.—May 2, Rochdale; 9, Shoreditch.
COME OUT OF THE KITCHEN.—May 2, O.H., Buxton.
CRADDLUMS.—May 2, T.R., Norwich.
DADDY LONG-LEGS (MACDONALD AND YOUNG).—May 2, T.R., Worcester; 9, Shakespeare, Liverpool.
DOBELL (W. L.).—May 2, Town Hall, Portadown; 9, Court House, Dungamour.
DOLLAR PRINCESS.—May 2, Lyc., Sheffield; 9, Prince's, Manchester.
DORAN (CHAS.) SHAKESPEAREAN CO.—May 2, Lyc., Newport; 9, Grand Swansea.
DOYLY CARTE OPERA CO.—May 2, Court, Liverpool; 9, Court, Liverpool.
DOYLY CARTE OPERA CO.—May 2, Grand P., Weston-super-Mare; 9, T.R., Worcester.
FAIRFAX (BETTY) AND KENNETH (KEITH) CO.—May 2, Grand, Luton; 9, P.O.W., Grimsby.
FANNY'S FIRST PLAY (CHAS. MACDONA).—May 2, Pier, Eastbourne.
FIND THE LADY.—May 2, Grand, Gravesend; 9, Emp., Edmonton.
FORBES-ROBERTSON, FRANK.—May 9, T.R., Canterbury.
FRENCH LEAVE.—May 2, T.R., Plymouth; 9, Prince's, Bristol.
FRENCH LEAVE (BLUE).—May 2, Hanley; 9, Northampton.
FRENCH LEAVE (RED).—May 2, Bolton; 9, Southport.
FULFILLING OF THE LAW.—May 9, O.H., Manchester.
GARDEN OF ALLAH.—May 2, Emp., Cardiff; 9, T.R., Plymouth.
GARROD (WALTER V.) REP. CO.—May 2, Pal., Battersea; 9, Empire, Woolwich, S.E.
GIRL FROM CIRO'S.—May 2, Palace, Watford.
GIRL IN THE TAXI.—May 9, West Pier, Brighton.
GIRL O' MINE.—May 2, Coliseum, Ilkeston.
GOING UP.—May 2, New, Cardiff; 9, Lyc., Sheffield.
GORDON HEATHER REP. CO.—May 9, Avenue, Morpeth.
GRANVILLE BARON REP. CO.—May 2, Alex., Pontefract; 9, T.R., Halifax.
HANDLE WAKES.—May 2, T.R., Barnsley; 9, T.R., Lincoln.
HIS IGNORANT WIFE.—May 2, T.R., Leeds; 9, Cambridge, Spennymoor.
HOWITT REP. CO. (E. C.).—May 2, Met., Glasgow.
IRENE (BUTT).—May 2, Prince's, Bristol; 9, New, Cardiff.
IRENE (MACDONALD AND YOUNG'S NORTH CO.).—May 2, New, Cambridge; 9, New, Oxford.
IRENE (MACDONALD AND YOUNG'S SOUTH CO.).—May 2, Grand, Southampton; 9, T.R., Bournemouth.
IRVERLEY AND CLYDE REP.—May 2, Grand, Lancaster; 9, Hip., Mexboro'.
IS CALL.—May 2, Grand, West Hartlepool; 9, Corporation, Chesterfield.
ITY FROM KENSINGTON.—May 9, G., Halifax.
JANE.—NIGHT OF THE GARTER.—May 2, Hip., Bolton.
JOY SLAVEY.—May 2, Dewsbury; 9, Bury.
LAWRENCE (LEONARD) REP. CO.—May 2, Palace, Redditch.
LEE (RUBY) and MAY (ERIC).—May 2, Leeds.
LIAC DOMINO (MACDONALD AND YOUNG).—May 2, O.H., Tunbridge Wells; 9, Wimbledon T., S.W.
LICHFIELD (EMMA) CO.—May 2, T.R., West Bromwich.
LITTLE DUTCH GIRL (BUTT).—May 2, Grand, Hull.
LIZIE.—May 2, T.R., Ashton; 9, Empire, Smethwick.
LODGE-PERCY REP. CO.—May 9, T.R., Leigh, Lancs.
LORD OF THE MOUNTAINS (MACDONALD AND YOUNG'S NORTH CO.).—May 2, O.H., Cheltenham; 9, T.R., Peterboro.
LORD OF THE MOUNTAINS (MACDONALD AND YOUNG'S SOUTH CO.).—May 2, T.R., Windsor.
MAN FROM TORONTO.—May 2, O.H., Burton-on-Trent; 9, Emp., Swindon.
MAN WHO CAME BACK.—May 2, New Pal., Westcliff; 9, Alex., Hull.
MARY ROSE.—May 2, Wimbledon T., S.W.
MR. PIM PASSES BY (DUDLEY STUART).—May 2, Court, Warrington.
MY OLD DUTCH.—May 2, T.R., Stockport; 9, Grand, Pentre.
MY OLD DUTCH (CHEVALIER).—May 2,—P.O.W., Birmingham.
MYSTERY OF THE YELLOW ROOM.—May 2, O.H., Manchester; 9, Grand, Hull, 9, Royal, Nottingham.
MY SWEETHEART (ROSETTA HAWTREY'S CO.).—May 2, Shakespeare, Liverpool; 9, King's, Longsight.
NAUGHTY WIFE (MACDONALD AND YOUNG).—May 2, Pal. Pier, Brighton; 9, T.R., Windsor.
NEILSON TERRY (PHYLLIS).—May 2, Grand, Derby; 9, King's, Glasgow.
NIGHT OUT, A.—May 2, T.R., Huddersfield; 9, O.H., Crewe.
NOTHING BUT THE TRUTH (MACDONALD AND YOUNG'S CO.).—May 2, T.R., Bath; 9, Grand, Southampton.
O'MARA OPERA CO. May 2, T.R., Bury.
OSMOND (MRS. FRED) CO.—May 2, King's, Gainsboro'.
OUR PEG (NORTH).—May 2, T.R., Blackburn.
OUR PEG (SOUTH).—May 2, New, Oxford.
PADDY THE NEXT BEST THING (RED).—May 2, O.H., Torquay; 9, T.R., Exeter.
PADDY THE NEXT BEST THING (WHITE CO.).—May 2, R., Bournemouth; 9, R., Brighton.
PAIR OF SIXES.—April 25, R., Windsor; 9, O.H., Middlesbrough.
PARTNERS, THE.—May 2, West Pier, Brighton.
PEG O' MY HEART (MACDONALD AND YOUNG).—May 2, Grand, Swansea; 9, Birmingham.
PEG O' MY HEART (RALLAND AND CAMERON).—May 2, Bordesley.
PERI, THE SLAVE OF LOVE.—May 2, King's, Glasgow; 9, Lyc., Edinburgh.
POTASH AND PERLMUTTER.—May 2, Brixton, S.W.; 9, Boro', Stratford.
PRETTY PEGGY (BLUE).—May 2, Q. Pk. Hip., Manchester; 9, Crown, Eccles.
PRIVATE SECRETARY.—May 2, Grand, Hull, 9, Royal, Nottingham.
PYGMALION (CHAS. MACDONA).—May 2, Pier, Eastbourne.
RAYNOR REPERTOIRE (NORTH).—May 2, H.M., Carlisle; 9, H.M., Carlisle.
RIDDING OPERA CO. (JOHN).—May 2, Hip., Hemsworth.
RIGHT TO STRIKE (A CO.).—May 2, Prince's, Bradford; 9, T.R., Birmingham.
ROMANCE.—May 2, Empire, Preston; 9, O.H., Leicester.
ROMANTIC AGE (H. V. NEILSON).—May 9, T.R., Manchester.
"RUINED LADY."—May 2, Artillery Woolwich; 9, R., Aldershot.
SEVEN DAYS' LEAVE.—May 2, Pavilion, Ayr.
SHELLEY (HERBERT) REP. CO.—May 2, T.R., Leicester; 9, T.R., Leicester.
SHERLOCK HOLMES (LEO TROOD).—May 2, O.H., Wakefield; 9, Hip., Driffield.
SHOP GIRL.—May 2, Prince's, Manchester.
SHOULD A HUSBAND FORGIVE.—May 2, King's, Gainsboro'.
SIGN OF THE CROSS.—May 2, T.R., Rochdale; 9, T.R., Blackburn.
SONS OF THE SEA.—May 2, Empire Islington.
SOUTHERN MAID (GEO. EDWARDES).—May 2, T.R., Merthyr Tydfil; 9, Lyceum, Taunton.
SYBIL (GEO. EDWARDES).—May 2, R., Nottingham.
TARZAN OF THE APES.—May 2, Grand, Croydon; 9, Surrey T., London.
TATTERS.—May 2, Emp., Peterboro'.
TERRY (FRED) AND NEILSON (JULIA) CO. — May 2, Pleasure Gardens, Folkestone; May 9, Gaiety, Hastings (2); Dev. P., Eastbourne (4).
THREE WEEKS (VINT).—May 2, O.H., Northampton; May 9, Royalty, Chester.
THREE WISE FOOLS (PLATT AND GWENN).—May 2, Playhouse, Cardiff; May 9, Pier, Eastbourne.
TICKLED TO DEATH.—May 2, Metropole, Abertillery.
TIGER'S CUB (LEO TROOD).—May 2, O.H., Wakefield; May 9, Hip., Driffield.
TOTO (ALEX. HUMPHREY'S).—May 2, Surrey, London; May 9, County, Bedford.
TRIP TO PARIS.—May 9, Queen's Pk., Manchester.
TWO LITTLE DRUMMER BOYS.—May 2, Hip., Huddersfield; 9, T.R., Dewsbury.
VERY IDEA.—May 2, County, Shrewsbury; May 9, Grand, Croydon.
VOICE FROM THE MINARET (MARIE LOHR).—May 2, T.R., Birmingham; May 9, T.R., Newcastle.
VOICE FROM THE MINARET (PLATT AND GWENN.)—May 2, Emp., Kingston; May 9, T.R., Bath.
WEDDING BELLS (MACDONALD AND YOUNG).—May 2, T.R., Brighton; May 9, New, Cambridge.
WEEK-END, A.—May 2, O.H., Blackpool; May 9, Hip., Huddersfield.
WELFITT-GRAY REP. CO.—May 2, County, Reading; May 9, County, Reading.
WRONG MR. WRIGHT.—May 2, O.H., Torquay
YES! UNCLE (T. C. WRAY).—May 2, Gaiety, Dublin.
YOUNGER GENERATION. — May 9, Grand, Blackpool.
YOUNG PERSON IN PINK.—May 2, T.R., York; May 9, O.H., Buxton.

REVUES.

ALL ABOARD.—May 2, T.H., Pontypridd; May 9, W.H., Ferndale.
BRAN PIE.—May 2, Empire, Leeds; May 9, Emp., Liverpool.
BUZZ ALONG.—May 2, Regent, Lowestoft; May 9, H.M., Walsall.
BUZZ-BUZZ.—May 9, O.H., Harrogate.
DON'T WORRY.—May 2, Pal., Newcastle; May 9, Palace, Durham.
DREAM GIRL.—May 2, Hip., Rochdale.
DREAM STARS.—May 2, Empress, Brixton.
GOOD LUCK.—May 2, Aquarium, Yarmouth.
HEADS OR TAILS.—May 2, New, Crewe.
HELLO, BLACKPOOL.—May 2, Emp., Woolwich; May 9, Royal, Ashton.
HUSTLE.—May 2, Crown, Eccles.
I'M SURPRISED.—May 2, O.H., Scarboro'.
IT!—April 25, Royal Hip., Salford.
JACK IN THE BOX.—May 2, Hip., Chesterfield; May 9, Emp., York.
JINGLES.—May 2, Hip., Lewisham.
JOLLITIES.—May 2, Hip., Ilford.
JOY BELLS.—May 2, Hip., Aldershot.
KEEP GUESSING.—May 2, T.R., Aston; May 9, T.R., Aston.
KINEMA KID.—May 2, Queen's, Farnworth, Bolton; May 9, Metropole, Bootle.
LADS OF THE VILLAGE.—May 2, Jubilee H., Weymouth.
MORE SPLASHES.—May 2, Empire, Ashton-u.-Lyne; May 9, Hip., Salford.
MOVIE MAID.—May 2, Pal., Lincoln.
MUMMING BIRDS.—May 2, Empire, Kilburn; May 9, Hip., Poplar.
NEXT, PLEASE.—May 2, Palace, Aberdeen, N.B.
NIGHTS OF GLADNESS. — May 2, Pavilion, Leicester.
NOTHING DOING.—May 2, Tivoli, Hull; May 9, Pavilion, Glasgow.
OH! HARRY.—May 2, Bedford, London; May 9, P., Chatham.
OH! I.—April 25, Col., Glasgow.
OH! LAUGH.—May 2, Emp., Bristol; May 9, C., Cheltenham.
PRETTY PEGGY (LEW LAKE).—May 2, Shepherd's Bush; May 9, Ilford.
REFLECTIONS.—May 2, Hip., Liverpool.
SHIP AHOY!—May 9, Olym., Bulwell.
SHORT AND SWEET.—May 2, Emp., Sunderland.
SPANGLES.—May 2, Palace, Hull.
SPARKLING EYES.—May 9, County, Bedford.
SPLINTERS OF 1921. May 2, Emp., Penge; May 9, New, Northampton.
STOP IT OFF.—May 2, Hip., Cannock; May 9, T.R., Smethwick.
TOO MANY GIRLS.—May 2, Emp., Croydon.
TOPSY'S BABY.—May 2, Hippodrome, Norwich.
TRIP TO PARIS.—April 25, Pav., Leicester.
WHAT A LIFE.—May 2, New, Washington.
WHAT A NIGHT.—May 9, Hip., Wigan.
WHAT NEXT?—May 2, Bedford; May 9, Luton.
WHIRLIGIG, THE.—May 2, Hip., Derby.
WILL YOU KISS ME?—May 2, Emp., Sheffield.
WIT AND WISDOM.—May 2, Palace, Bradford.
WRONG MR. WRIGHT.—April 25, O.H., Torquay.
YES, PAPA.—May 2, Alh., Bradford.
1921 PASSING SHOW.—May 2, Hip., Sheffield; May 9, Hip., Leeds.

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Linden, Mr. Max
Livesey, Mr. Carter
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Luck Brothers, The
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Maynard, Miss Dolly
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Millen, Miss Ruby
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Russell, Miss Ami
Russell, Miss Bab
Sandro, Vio.
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Silbon, Mr. B.
Silvester's Circus
Silward, Mr. E.
Singer, Mr. B.
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Yelding, Mr. Ralph
Yorke, Mr. Percy
Yorke, Mr. Murray
Yule, Miss Rose

"FRENCH BEANS."

Musical Farce, by Austin Melford, Eric Blore, and Fenton Mackay, Music by Leslie Alleyn, Produced at Royal Jubilee Hall, Weymouth, on April 25.

Cæsar Montague ..... Mr. Mark Daly
Charlie Montague .. Mr. Godfrey Savile
Capt. Tom Baverstock Mr. Ivan Campbell
Beatty Baverstock Miss Peggy Fishwick
Suzette ..... Miss Berenice Melford
Babs ..... Miss Florence Helm

"French Beans" is a well conceived, bright, and sparkling piece of work, full of surprises. The only scene is the Lounge of The Hotel Elysium. Capt. Baverstock is embracing his wife on their wedding day when suddenly a wire calls him to the War Office. His wife's friend, Babs (who is secretly married to Charlie Montague) is also staying at the hotel when Cæsar Montague turns up, and various ruses ensue to prevent him from knowing his nephew has married. Cæsar is a goody-goody at home, but a gay dog when away. The ladies, getting short of money, conceive the idea of Babs dressing up as an officer and luring Cæsar into a gamble, and here it is that a smart bit of acting takes place, for while the two ladies and Cæsar are playing, Charlie is under the table, passing certain-to-win cards into his wife's hand. There are some capital songs, and the dresses are excellent.

FRENCH PROVINCIAL MANAGERS' CONGRESS.

A meeting of entertainment directors was held at Bordeaux on April 21. The French Ministry of Fine Arts was represented, A. Franck, of the Theatre Edouard VII., Paris, presiding. In the invitation to managers it is stated: "The fact that our business is threatened with ruin by the exaction of the fiscal and municipal authorities requires that we shall be solidly united. The Parisian managers are fraternal, and we thank them for their assistance, but they do not always realise or understand our situation. To enlighten the officials on the unfavourable condition into which we are plunged; to defend ourselves against the pretentions of local authorities, often illegal, who grow fat on our earnings, it is imperative we get together to talk over these grievances and set forth a statut of protection." The questions discussed are suppression of entertainment tax and the assimilation of theatres, &c., with other classes of commercial enterprises; to study the proposed Bokanowski Bill; suppression of special municipal taxes on amusements; standard contract for theatres, music halls and picture halls; authors' fees; musicians' salaries; touring privileges; reduced railway tickets for theatrical companies; royalties and the privileges for dramatic works.

"I'll swear upon that bottle."
—*Tempest, Act ii, Scene ii.*

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"Drink and fear not."
—*Henry VI., Act ii, Scene iii.*

"THE WAY OF A MAN."

Drama, in Five Acts, by Gladys Hastings-Walton, Presented at the Theatre Royal, Stratford, on Monday, April 25.

The Laird of Kilhmor .. Edwin Davies
Denis Drummond .... Charles Dickens
Stephen Brandon ..Leslie Nelson Clare
Will Tammas ..... George Frere
The Laird of Lochubie....Roy Loraine
Marie ..... Elsie Walton-Hemming
Stephanie Delamere Gladys Hastings-Walton
Margaret Hamilton .... Grace Emery

The story centres round Margaret Hamilton, brought up in the seclusion of the home of her grandfather, the Laird of Kilhmor, whose love is won by Stephen Brandon, a shady financier, who is staying in the north, with Stephanie Delamere, till a decree nisi is declared against him by his wife. He inveigles Margaret into a Scotch marriage, but when she implores him to acknowledge her as his wife, he taunts her with the fact that the marriage was not valid, as there were no witnesses present, and furthermore his wife in name had not yet been parted from him by law. Denis Drummond, to save her from the wrath of her grandfather, declares himself as her husband, and many pathetic and dramatic incidents occur.

Ere the happy ending is arrived at with the reunion of Margaret and Drummond, when the latter promises a real wedding.

There is some very smart dialogue in the play, and the epigrammatic utterances of some of the characters are of a neat turn. Miss Gladys Hastings-Walton cleverly enacts the part of the disdainful Stephanie Delamere, Margaret Hamilton was delightfully impersonated by Miss Grace Emery. The Laird of Kilhmor was throughout a pathetic figure, and was strongly played by Mr. Edwin Davies, and the other parts were all well played.

BIRTHDAYS OF THE WEEK.
Happy Returns to—

C. H. Workman, Thursday, May 5.
Albert Whelan, Thursday, May 5.
Harry Blake, Saturday, May 7.
R. V. Harcourt, Saturday, May 7.
A. E. W. Mason, Saturday, May 7.
Madge O'Neil, Sunday, May 8.
Sir J. M. Barrie, Monday, May 9.
Winifred Barton, Monday, May 9.
Pollie Emery, Tuesday, May 10.
J. B. Fagan, Tuesday, May 10.
F. Hardie, Tuesday, May 10.
Walter Passmore, Tuesday, May 10.

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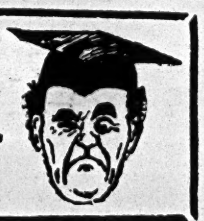

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WOOD GREEN EMPIRE.
Rehearsal at 12 noon for:—
"The Poacher," Zellini, Claude Lester, Zona and Milroy, Billy O'Connor, Bromley Carter, John Luxton.

SHEPHERD'S BUSH EMP.
Rehearsal at 12 noon for:—
Alban Roberts, Roxy La Rocca, Frank Maura, Graham and Cullen, David Poole, Niblo and Doris, Donaldson Weedon and Co.

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Rehearsal at 12 noon for:—
Betty Barclay and George Glover, Bruce Green Two Anartos, Benson Grey, Frank and Vesta.

THE LEICESTER PALACE.
Rehearsal at 12 noon for:—
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BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for:—
Johnson Clark, Corn and Neil, Eileen and Marjorie, Ivy Barnes, Renée, Fyne and Hurley.

CHATHAM EMPIRE.
Rehearsal at 2 p.m. for:—
(Company as Booked.)

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Rehearsal at 10 a.m. for:—
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NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

14 BAND PARTS REQUIRED for all Theatres except The London Coliseum which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate 'Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required).

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artistes three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening If return of photographs required, please say so.

COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few Artistes.

ARTISTES' SCENERY AND PROPERTIES must be fireproofed or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment." The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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Calls for Monday, May 9, 1921.

LONDON PAVILION.
G. B. Cochran's Production,
"London, Paris and New York."

OXFORD.
Rehearsal at 12.
"League of Notions."

METROPOLITAN.
Rehearsal at 12.15.
Noni and Partner. The Four Julians.
Les. Brissons. Riley's Wonders.
The Imperial Trio. Queenie Leighton.
Francis and Alfred. Harry Emeric. Bioscope.

CHELSEA PALACE.
Rehearsal at 12.
Bert Hughes & Co. The Four Swifts. Carton.
Andrews and Wray. Athas and Collins.
Alpho. Tom Costello. Anna Hana.
George Crowther. Bioscope, etc.

WATFORD PALACE.
Rehearsal at 1.
Tom Shenton & Co. to present "Nights of Gladness."

WALTHAMSTOW PALACE.
Rehearsal at 1.
Stanley Kirkby and Harry Hudson.
Gilbert Payne & Co. Billy Wells and Eclair
Twins. Le Dair. Dick Henderson.
Fred Keeton. Ethel Airlie. Tom B. Davis.
Bioscope.

EUSTON.
Rehearsal at 12.
Will Evans. Evelyn May and Sister.
Brenne and Erard. Billy and Barke.
Alice Hollander. Frank and Elsie.
Frank Keith. Bioscope.

SOUTH LONDON.
Rehearsal at 12.
Billy Doust and Elsie Bower. A. D. Robbins.
Hartley Wonders. The Fayre Four.
Kitty Curtis. May Brilliant. Alf. Jepson.
Bioscope, etc.

EAST HAM.
Rehearsal at 12.
Horace Hunter and Lily Hammersley & Co.
The Charley Meteor Trio. Vine and Russell.
Rastus and Banks. The Four Kids.
Jock McKay. Dolly Prince. Larkum Bros.
Bioscope.

TOTTENHAM.
Rehearsal at 12.
Dan Rolyat. Horace Hunter and Lily Hammersley & Co. Romaine and Dainton.
Dalmere's Circus. Billy and Doris Harley.
Gwen and Thomas. May Starr.
Charles Mildare. Bioscope.

EMPRESS, RIXTON.
Rehearsal at 12.
Tom Walters and Eddie Morris. Les. Tumilets
Haley's Juveniles. The Four Clovelly Girls.
Dave Godfrey. Sandy Rowan. Belle Sylvia.
Bryan O'Sullivan. Bioscope.

These Calls are communicated by the Management for the information of Artists without prejudice.

Bill matter to be sent direct to the Manager of each hall three weeks prior to the date of opening.

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